Kinematograph WEEKLY

OCTOBER 4, 1945. Regd. at the G.P.O. as a Newspaper

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16-mm. Circuit Starts

—*See page 3*

OZ!

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Tues. Oct. 23, at 10.45 a.m.

NEWCASTLE - - - Essoldo
Tues. Oct. 23, at 10.30 a.m.

LIVERPOOL - - - Scala
Wed. Oct. 24, at 10.45 a.m.

GLASGOW - - - La Scala
Wed. Oct. 24, at 10.45 a.m.

CARDIFF - - - Park Hall
Tues. Oct. 30, at 10.45 a.m.

LEEDS - - - - Tower
Tues. Oct. 30, at 10.45

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Kinematograph WEEKLY

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First 16-mm. Tours Are Operating in East Anglia

BASED ON REDUNDANT SERVICE SUB-STANDARD UNITS

THE first sub-standard 16-mm. tour is now in being, and is operating in East Anglia. At the same time plans for pre-fabricated kinemas to be built in villages have been discussed by a business group connected with the film industry.

These two items are the first definite evidence that commercial exhibitors throughout Britain may find a new form of competition emerging during the post-war period.

They confirm previous indications that 16-mm. showings might be stepped up. The "Kine." understands that two more "village hall" circuits are now preparing to start operations. The company behind them hopes eventually to cover agricultural districts with sub-standard touring circuits.

Most of the people concerned with these 16-mm. developments are, or have been, connected with E.N.S.A. As their units have become redundant for the Services, they have been commissioned for post-war purposes by sub-standard operators who are financially strong enough to establish and maintain quite large tours in this field.

Sub-standard programmes at present are mainly drawn from the various libraries, but recent developments on the renters' side appear to be designed to keep pace with the increasing demand.

Meanwhile plans for pre-fabricated kinemas which can be built in villages where no suitable building exists, have been discussed by another kinema group.

The practicable application of pre-fabrication in the building of kinemas is, of course, not yet possible.

No definite development can take place until rehousing ceases to be the first national building priority. But prefabricated village halls housing a sub-standard projector are theoretically possible, and plans to utilise them as and when permission can be obtained are now in an advanced state.

RANK HAS FRENCH STUDIO

ARTHUR RANK has acquired interests in the French studio at St. Maurice, Paris, according to a statement issued by George Elvin, secretary of A.C.T., on his recent visit to France with other members of A.C.T.

Elvin calls for some action to assure that the French audiences do not confuse British films rented by U.S. companies with U.S. Hollywood-made product. He quotes as an example U.A.'s release of the British-made "The Way to the Stars."

TELEVISION PLANS FOR ODEON CIRCUIT'S FUTURE

ODEON'S future plans have been outlined by J. Arthur Rank in a detailed statement accompanying the annual report and accounts of the company. His plans, which include intensive research into the possibilities of the early use of large-screen television, will play a major part in the post-war development of the exhibiting side of the Industry.

Odeon, says Rank, in conjunction with Cinema Television, has agreed to take part in large-screen television research work. Television, he is convinced, will play an important part in kinema entertainment in the coming years.

Immediate Outlet

British production is to be assured an immediate outlet through the Odeon circuit. This policy of British films on the Odeon screen says Rank, is the only way to assure a sound production Industry in this country.

Rank said: "We have made great progress in the last two or three years in making pictures in the British studios, and whilst having British flavour and characteristics, they are, at the same time, high entertainment value and have been great box-office successes."

Gross More Than U.S. Films

After listing many of these successes he went on to say that the results from all these films have been most encouraging, for the amounts they have taken at the box-office have been equal to, and in many cases exceeded, those of the product which come from Hollywood.

"Our films are playing in many parts of the world, including India, Australia, New Zealand and China.

"Our supply of this product to Odeon," he states, "has been of great benefit to it and justifies the policy decided upon by the

Continued on page 7

BEN LYON IS LONDON TALENT SCOUT

BEBE DANIELS and Ben Lyon are back in the New York headlines.

Lyon has just been appointed London talent scout to 20th Century-Fox. Bebe is to produce feature-length films for Hal Roach, who hopes to be demobilised from the Army by the New Year.

B.F.P.A. DISCUSSES A STANDARD CONTRACT

Discussions are proceeding between the British Films Producers' Association and Equity on a form of standard contract to cover all conditions of employment of artists. Negotiations so far have been satisfactory and promise agreement upon a very comprehensive scheme.

The association is also discussing with the N.A.T.K.E. the conditions governing the employment of heads of studio departments.

These talks are also proceeding satisfactorily.

British Films for Czechoslovakia

The KINE. understands that the Czechoslovakia Government has bought the rights to about 60 British pictures through the B.F.P.A. for distribution after sub-titling and dubbing has been done in this country.

Pontefract Director Dies

James Edwards, of Pontefract, who has died at the age of 75, was managing director of the Pontefract Cinema, Ltd., until the concern was sold to a syndicate in 1942. He built the Crescent, Pontefract's first super kinema, in 1926, and in 1936 had the Alexandra Theatre, Pontefract, converted into the present Alexandra kinema. He had also been connected with other business enterprises.

NEW YORK BRITISH "WINDOW"

UNITED ARTISTS has taken a lease on the prominent New York Theatre, the Winter Garden. It will be used to show British films made by the Arthur Rank organisation.

Included among the first pictures to be presented will be "Colonel Blimp," "Henry V" and later "Caesar and Cleopatra."

No official statement of the acquisition has yet been made but the deal is considered settled in U.S. film circles.

Broadway Outlet

In London the agreement—which is unconfirmed but believed to be true in reliable quarters—is considered to settle the question of the Rank product in the U.S.

It is more than a year ago since Arthur Rank forecast that eventually there must be a Broadway outlet for British pictures.

By fixing that market through a major American company it is considered that the Rank organisation has reached the best possible solution to the problem of ensuring an important pre-release shop window for its films.

DOROTHY KIMBERLEY MARRIED

The wedding took place at St. Peter's, Old Windsor, on Saturday, September 29, of Dorothy, younger daughter of Capt. Paul Kimberley, O.B.E., managing director of National Screen Service, and W/O. James Munro Campbell, D.F.M.

HAVOC AND DESOLATION IN JAPAN

on

BRITISH MOVIETONE NEWS (to-day).

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Six Point Plan

TO Birmingham exhibitors goes the credit for having evolved a practical six-point plan designed to settle the many problems surrounding film hire. The plan may be good; it may be fairly good; or it may be poor. That is for the Industry as a whole to decide. At the moment it is sufficient to congratulate the branch on its initiative and its clear thinking on a vexed subject.

The plan was produced at a special meeting in Birmingham a few weeks ago and has now been considered by a number of other branches.

On the whole the general feeling seems to be that Birmingham's ideas are meeting with sympathetic reception from exhibitors in other parts of the country.

This is an important subject and it is worth while recapitulating the six Birmingham points.

The branch recommends—(1) special terms for small kinemas; (2) all bookings over 40 per cent. should be for a complete programme; (3) no programme should be booked on a straight 50 per cent.; (4) a complete programme should include a second feature or an adequate allowance should be made; (5) all subsequent runs should be booked cheaper than first runs; (6) co-operative booking should be permitted.

Enlightened Trade opinion will probably agree that several of the recommendations make sound trading sense. The plea for small kinema terms has already been discussed between the C.E.A. and K.R.S., and it is to be hoped that national agreement will be reached on the subject.

There is a strong case, too, for later runs to be cheaper than first runs, but the co-operative booking principle is one on which the renters have always been adamant in their opposition.

Whatever the upshot, Birmingham has set the whole Industry talking.

Long Shots

THERE is no doubt about it. The 16-mm. threat with travelling showmen on circuit with sub-standard projectors is now a very real one.

On a leading news page to-day we publish the first details of a circuit which is already in being in East Anglia.

My information is that there are more to follow and exhibitors, particularly in agricultural areas, should keep their eyes open. Unfortunately, having obtained the first details under conditions of secrecy, I cannot yet publish the names of the men behind the venture. But you can take it from me that they are in the business and they mean business.

ALL the same, I do not personally see the Industry as a whole losing any sleep at the threat of such competition.

By its very nature, sub-standard can only attack the box-office in areas where business is anyway on the meagre side. This is tough on the small man on the spot, but it does not hit the major independents, much less the big circuits.

No, it is not a problem for the big industrial centres. Not yet, at any rate.

THE statement that the same group of men are interested in the idea of prefabricating village halls as kinemas is advanced with all seriousness by the men concerned.

For my part, I cannot see it happening for many years yet. This country has something better to do than waste its building materials on that sort of thing. All the same the scheme is in the archives.

IT is goodly to see that the Producers' Association is giving a luncheon to its former vice-president, W. Glenvil Hall, M.P., who resigned from the vice-presidency on being appointed to a senior Treasury post.

His work is hardly to be overestimated, for, in the early days of the Association before it grew to its present importance, his diligence in forwarding the interest of British production, his Parliamentary and other contacts and his advice on matters of policy were of inestimable value. A smooth, even temperament and a friendly disposition were good assets to him in his work for the Association.

I AM looking forward to meeting N. J. Blumberg, President of Universal, who is on the *Queen Mary* making his first trip to Britain.

J. H. Seidelman, chief of Universal's International output, is with him. They are here to confer with Arthur Rank on the renewal of the Universal G.F.D. agreement.

Later on they hope to visit the Continent.

THE many times discussed question of reduction of film hire is again alive in the branches. The needs of the international economic situation and the dollar position make the case for a reduction of hire terms for imported films an extremely strong one.

Undoubtedly, from this point of view, the Industry never had a more auspicious or more topical occasion to press its claims, and yet, it appears, little may be done. To many of its members the overshadowing possibility of government intervention is sufficient of a bogey to act as a strong deterrent to any drive for reduction.

THERE was a bit of a slip-up last week in our story dealing with the acquisition by the Rank interests of the M.P. Studios at Boreham Wood.

The actual purchaser, I am told, is G.H.W. Productions, which hope to re-equip the plant when it is derequisitioned, and reopen it as Gate Studios.

HAD the pleasure last week of a long chat with Hugh Gaitskell, M.P., who, as I anticipated last week, has been appointed Vice-President of the British Film Producers' Association and Economic Adviser.

His training in economics and his pre-election tenure of an important post at the Board of Trade give him a viewpoint of value to the whole of the Trade. On the R.E.P. Committee his knowledge and experience would be invaluable.

SIDNEY BERNSTEIN produced a remarkably good paper at the Workers' Film Association conference recently. He was quite right in pointing out that the film is incomparably more powerful than any other propaganda medium—as Goebbels was quick to realise.

Sidney has also been busy putting in a good word for the intrepid brothers Warner. He entirely agrees, as I am sure we all do, that it was quite right to withdraw "Objective Burma."

He was equally right to point out in print that the Warners had an outstandingly fine war record, producing courageous pictures attacking Fascism at a time when all other companies were scared of the amount of dynamite in the subject.

TEDDY CARR is back from Scandinavia, where he has been sewing up a number of details which may have an important bearing on the future distribution of British films in places North.

For once in a while the ebullient Teddy has nothing to say.

Instead, I learn that he is likely to have some important conferences with his chief after which the Rank organisation may make an announcement of considerable interest to the people who want to see British films well and truly planted in every possible market.

BEHIND the American cable that U.A. has taken a lease on the Winter Garden Theatre in New York, there is, I believe, a much more important story that this theatre will become the shop window for Arthur [illegible]'s British films in the U.S.

That shop wind[illegible] has been rumoured for the la[illegible]r. During Press conferences [illegible]e he was over in the States, [illegible]thur Rank was inclined to be [illegible]tant about it and it was obvious[illegible]t the situation was delicate.

He naturally wante[illegible]n outlet for his films, but at the [illegible]ne time he did not want to appe[illegible] to be "invading" from the o[illegible]ide.

Now, with U.A. take[illegible] the theatre to show pictures like [illegible] "Blimp," it looks as though Br[illegible]sh pictures will have their Broad[illegible]y screening.

An excellent result[illegible] to a ticklish situation.

WELL, the C.E.A. [illegible]rip to Germany is already [illegible]beginning to have a Rip van Winkle [illegible]air about it.

The lads didn't get away last week, they have not got away this week, and my guess is they won't get away next week or possibly the week after that.

Quietly, I believe the real reason for the delay is a funny one and suggests that some gold braid went wrong somewhere.

The association anyway has its G.C. meeting cropping up next week.

SIR PHILIP WARTER'S statement at the annual general meeting of the A.B.P.C., although it was reserved in its estimate of future prospects, was marked by a sober optimism.

This was especially noticeable when he referred to the extensive re-equipment and repairing of theatres that will be required. Adequate reserves, he said, will enable the Board to pursue the policy of giving the best entertainment with maximum comfort. In other words, the fruits of a long-sighted policy will be put to good use in reconstruction.

A WORD about the KINE.'s recent announcement that we were producing a Roll of Honour listing the names of all workers in the Industry who were killed in the war.

With its 5,000 readers covering every branch of the Industry, the task has been a big one, but at least we could be sure to make it comprehensive. We may be very certain to publish a full roll and not an incomplete one.

Most details have been received from readers and are being sifted. Readers who have still not sent us the names of any members of their staff who were killed on active service should do so as soon as possible.

It is hoped to publish the finished result at the end of the year.

LOUIS B. MAYER, senior Hollywood production executive, is a keen racing man. There seems some subtle affinity between film production and the turf. In London we have Maurice Cowler as an owner, while several of our boys are enthusiastic followers.

Over in Hollywood, Bing Crosby's racing exploits are always good for the front page, but Louis B. Mayer is having a huge and well deserved run of luck.

One of his horses has just won the Hollywood Derby which netted him £80,000 in prize money.

THE STROLLER.

Close-Ups

by

SCREENCOMBER

Technicula

The new "Screencomber" kaleidoscope in which films are projected through a bowler-hat in the floor on to the floor while the audience hangs by its feet from the ceiling was given an initial try-out last week.

Results were remarkable. The general verdict as to the success of the experiment can best be summed up in the words of one of these "Screencomber's" hangerons, who said: "They must think we are all bats!"

Film Incident

FILM critics are demanding that the new Winkleheim production, "Destination Denham," should be withdrawn from circulation as being a complete distortion of all known historical facts.

"Destination Denham" seeks to depict an Englishman making a British film and only a brief foreword makes any reference to the rôle played by the Poles, Czechs, Germans, Austrians, Slavs, Hungarians, Bulgarians, Italians and Rumanians. The fact that they handled the major part of this operation is completely ignored in the actual film itself. A high executive of the company stated, "The film is only intended to show an isolated incident in the campaign. After all, art is international, and, ludicrous as it may seem to some, there are cases of Englishmen making British pictures, even in war time.

"We recognise all that British production owes to those friends of ours from foreign shores and no slight was intended on the tremendous war-time effort they contributed.

"Another point which should be taken into consideration is that had we portrayed actual production on a British picture, we would be up against the language difficulty, and only a master of languages would be in a position to follow the dialogue.

The Robomanager

A NEW and improved, streamlined Robomanager has been put on the market. Among his accomplishments is that he can nod assent three times more rapidly than the earlier models, can fill up forms three at a time, with a pen in each hand and one in his teeth, while simultaneously wearing evening dress. The circuits are naturally enthusiastic about the new model, although they point out one drawback is that extra staff has to be engaged in order to devise new and additional types of forms for the Robomanager to sign, so swiftly can he deal with a batch. Also they have found it necessary to enlarge their staffs of supervisors, so that the new Robomanager may have enough to nod to. All this, of course, involves additional expense, but so long as it adds to efficiency, the circuits are content.

THIRTY years ago this week, Spyros Skouras, president of 20th Century-Fox, entered the Industry in which he has become one of the outstanding personalities. This character sketch by a KINE. staff writer gives an outline of his career.

Skouras, the Exhibitor Who Turned Producer

THE rumour goes that Spyros Skouras, president of Twentieth Century-Fox, was once a Greek shepherd boy. If this is true, he is a striking example of America's favourite hero, the local boy who makes good.

True or not, it is certain that Skouras is a good Greek, who, from his secure and widely ranging film interests, found time during the war to succour his stricken compatriots by organising and actively heading a Greek War Relief Association.

It is typical of Skouras that there is so little information to be had about him, beyond what you might call the headline dates in his business career. Not because he enjoys being a mystery man, but because he is a modest fellow to whom personal publicity genuinely means little.

He has built up a big business organisation and has won himself a leading position in the film Industry by the almost too conventional means of hard work, applied intelligence and commercial acumen. And in that list of attributes there is no room for personal kite flying. He is, in any case, one of those business figures who are too big to need any personal build-up.

THE career and personality of Skouras should be of especial interest to exhibitors because he is primarily a theatre man. And incidentally, it is remarkable how many of the really big figures of the American film Industry began with nickelodeons as small showmen. Zukor, Sam Goldwyn . . . and now Skouras.

There would appear to be a blend of showmanship and commercial ability that for these men, at any rate, is the secret of high success. Certainly, Spyros Skouras has it.

Thirty years ago in St. Louis he was the driving force of a partnership of three brothers who were struggling to put the Skouras Theatre circuit on the map. They had a small group of "little theatres" in Missouri, which were doing no better and no worse than hundreds of other hand-to-mouth concerns that had mushroomed into life with the almost overnight development of films from a fairground novelty into a legitimate, if crude, form of entertainment.

Policy of Service

The Skouras team—Charles and George were the other brothers—had already had their ups and downs, but they had achieved enough success, in days when the lives of theatres were apt to be brief and spectacular, to build up a small circuit. And when some showmen of the day were beating the big drum of sensationalism, the Skouras team had the good sense to pin their faith for future success on the conviction that honest service to the public was the soundest policy to follow.

In their view, service meant comfort during the entertainment combined with quality in the entertainment itself. In a word, integrity. And if this conviction and the practical pursuit of it did not skyrocket them to success, it won them a reputation.

The Skouras theatre interests were growing nicely when Spyros joined the United States Air Force in 1917. At that time he and his brother Charles were running the 3,000-seater Olympic in St. Louis, which meant that already he had progressed a long way from the small boy who, having received his first education in Greek schools, had snatched a little business training in America before he went to work in a humble job at the Planters' Hotel, St. Louis.

New Fields

It was to that city that he returned after the Great War, and within six years he had built up his theatre interest to a chain of thirty-seven.

He had also made investments with Paramount Publix and in theatres in Kansas City and Indianapolis. It was with these early "buyings" that he began to earn a later description of himself as the man who never took a salary, but acquired an interest instead. It isn't strictly accurate, but it is a testimonial.

His first major move towards association with the great film companies occured when he sold his St. Louis Theatres to Warner Brothers, and was instrumental in persuading them to acquire First National. In 1929 he joined the company as general manager of theatres.

IN 1931 he joined Paramount as president of a subsidiary concern controlling a large number of the company's theatres, and only a short time afterwards he began his sustained association with Fox by becoming head of the Fox Metropolitan Theatres.

This was at a period when the books showed a million dollar loss; in six months Skouras turned the figure into a profit of two hundred thousand dollars.

Top Theatre Man

His next move, with his brothers, was to become head of the Wesco Corporation, the holding company in which all Fox theatre interests were merged. In 1933 he took over active control of the corporation, which subsequently became National Theatres.

By 1942, Skouras was operating 564 kinemas and was generally conceded to be the foremost theatre man in the United States.

Skouras became America's most prominent theatre operator, as much because he has always maintained his early policy of honest service to patrons, as because of his instinct for financial operation.

SPYROS SKOURAS

WHEN Twentieth Century-Fox built into a courageous and progressive organisation by Larry Kent, lost that fine leader, Spyros Skouras was the one man in that vast organisation who was thought capable of replacing him.

He was elected president in April, 1942, and under his control the organisation has continued to make powerful strides.

Far Sighted

An unassuming man, with a happy sense of humour and any amount of drive, he has the knack of picking the right people for the right jobs. He has developed the associate producer unit system of production to a greater degree in 20th-Fox than exists in any other company.

The policy has paid in variety and quality of product.

His long-sightedness is indicated by the fact that he was one of the first Americans to see that there is mutual benefit to be had from co-operation with British interests.

He saw Rank's point of view before most people in the United States, and his opinions on British prospects in the States, expressed during his recent visit to this country, were shrewd and full of constructive advice.

With all his business preoccupations, Skouras, like so many people in the film Industry, has a fine record of charitable activity and public service. And in his case there has been no seeking for limelight. As head of the Greek War Relief Association he could have put himself in the headlines a great deal more than actually happened.

And the fact that he made himself personally responsible for the stage equipment, lighting and furniture of London's Stage Door Canteen passed almost unnoticed.

In him the film Industry has a dynamic figure; he is a senior international executive in every sense of the words.

L.S.W.

LEEDS INDEPENDENTS DISCUSS FILM RENTALS

A SPECIAL meeting of the Leeds branch of the C.E.A. on Friday discussed film hire, the chairman, C. H. Whincup, presiding over an attendance which consisted entirely of independent exhibitors, most of whom aired their grievances fully.

While they were all anxious to get some concessions no easy way of obtaining them seemed to be forthcoming and ultimately the meeting decided to support all the six points of the Birmingham recommendation.

Exhibitors as Producers

One speaker advocated the suggestion originally made two or three years ago that the only way the independent exhibitors could fight the circuits, who had the monopoly of the big films, being, generally speaking, themselves producers, was to institute a separate section of the C.E.A. for independent exhibitors.

Another suggestion that was made was that the independent exhibitors should close down for a few weeks and thus bring the renters to heel, but nobody took this suggestion at all seriously.

One Black Sheep

A number of exhibitors complained that although in their districts they had reached agreements with fellow exhibitors on certain matters of price and policy it seemed that always one exhibitor would break away from the agreement. This attitude of distrust appeared to make any agreement unsatisfactory.

It was generally agreed that the shortage of product complicated the matter further and a separate resolution was passed asking the General Council to urge upon the Government to do all that they could to bring about the derequisitioning of film studios and the freeing of labour in order that more British films could be made.

Lee Tracy plays the part of a radio commentator in G.F.D.'s new comedy I'LL TELL THE WORLD

B.F.P.A. Goes Direct to B.O.T. With Release Studios Appeal

"WE ARE SATISFIED"—RANK

WHILE Wardour Street is still contemplating what action is likely to be taken by the Government—if any—at the Washington international trade talks, British producers are doing their best to step-up home production programme by pressing for the immediate release of studio space.

At the meeting of the British Film Producers' Association this week, president J. Arthur Rank, reported on the Association's approach to the president of the Board of Trade.

The Association's deputation told Sir Stafford Cripps that not only was studio space required immediately but that arrangements should be made for the provision of men and equipment to put the studios into immediate operation following their derequisitioning.

The deputation, Rank said, was satisfied that Sir Stafford fully appreciated the present difficulties and would help British producers as soon as possible to increase the output of British films.

Subsequently a memorandum was forwarded to Sir Stafford, detailing the needs of the Industry with suggestions as to how they should be met.

Gaitskell as Vice-President

Hugh Gaitskell was unanimously appointed vice-president and economic adviser to the Association as from November 1.

Further consideration was given to the admission of U.S. companies into membership, and decision postponed until the next meeting of the Council.

A comprehensive report was submitted upon a number of equipment problems covering cameras, incandescent and arc lamps and sound recording channels.

The steps taken to ascertain the position of members under the Theatrical Employers' Registration Acts were also noted.

The Secretary reported upon the present position in Italy in regard to a number of films circulating there, having regard to the fact that the present form of Allied control was shortly coming to an end.

The effect of the proposed agreement with the U.S. on double taxation upon companies engaging artists was to be looked into.

The next meeting of the executive council was fixed for Wednesday, October 31, immediately following a luncheon to W. G. Hall.

★ *Advertisers should insist on a Net Sales Certificate*

★ *Advertisements in the 'KINE' are good business because they cover the Industry.*

★ NEARLY 5,000 COPIES SOLD EVERY WEEK ALL THE YEAR ROUND

Later S.O. in Croydon: Church Reque[sts]

"NOT INTERFER[E] WITH SUNDAY SCH[OOLS]"

AN appeal by F[ree] Church Sunday School re[pre]sentatives for the reversion [to] the pre-war Sunday openin[g] hour of 5.30 p.m. which was [fi]nally rejected by the Gener[al] Purposes Committee of the Croy[don] Corporation has been referre[d] back for further consideration [and] report.

It was recommended [that] the present hours starting at 1.30 p.m., introduced during th[e] war, be adhered to was not acce[pted] by the corporation at its meet[ing] on Monday.

The Free Church ca[se] was that when the plebiscite was taken for Sunday opening it was clearly understood that a favourable vote would not interfere with Sunday schools as the kinemas would not open before 5.30 p.m.

KINEMA PEOPLE BUY A CHURCH

The Free Church in Church Street, Littleborough, Lancs, is to become a kinema.

The trustees of the church have sold the building, which is at present used as a British Restaurant, to an outside syndicate which includes several Littleborough business men, and they plan to convert it into a modern kinema as soon as circumstances permit.

The purchase was referred to at the Littleborough District Council last Wednesday when plans for "change of user" under the town planning regulations were submitted and approved.

NEW THEATRE FOR CHESTER

Plan Approved

Chester City Coun[cil] has approved in principle th[e] preliminary proposals received [fro]m the Hon. Ruth Lever for the [erec]tion of a new Festival and [Re]pertory Theatre by the Ru[th] Lever (Theatres), Ltd., in Victo[ria] Place, Frodsham Street.

In the minutes of the [Im]provement Committee it was st[ated] that the memorandum received i[nc]luded plans for a theatre, re[st]aurant, rooms for social services, a [ca]r park and other incidental facili[ti]es.

The company had [ob]tained options for the purchase [of] the corporation of the end [of] Queen Street, Chester, to [pro]vide for realignment of Victoria [Pl]ace.

By six votes to three, Ch[ester] North Urban Council, South Yo[rks]hire, decided to support an appl[ica]tion by the directors of the Rock [Ki]nema to the Home Secretary for the [re]gular showing of films on [Sun]day evenings. This confirmed a [re]commendation from the Co[un]cil's General Purposes Committee.

MAKE HONEST FILMS —SAYS S. BERNSTEIN

A WARNING against the harm "dishonest films" may do in international affairs was given by Sidney Bernstein in an address at the Workers' Film Association conference at Cliftonville last week.

A full report of the W.F.A. conference opening was given in last week's KINE. *Co-operative Society and trade union delegates have been discussing the uses of the film as an educational medium and as a method of better, more socially-minded entertainment.*

"It is when a film is made for some ulterior motive that the danger arises of it doing harm," said Bernstein. "When it is made because of its box-office—because it serves a political cause—because it is a vehicle for a highly paid star, then it is a dishonest film and internationally likely to be harmful."

War-time Advice

He said that before the war films were made and distributed without control, their makers concerned with markets and not with whether the films were doing good or harm. War time had seen the setting up of Government departments, both here and in the U.S., that did not force, but advised, film producers on a number of points that would enable war-time productions to do only good for their country.

"Now with peace," he continued "the question arises whether we can afford to return to the old light-hearted system of disseminating unattractive propaganda in attractively labelled bottles."

SAM LANGFORD RETIRES

PAUL PEAK JOINS THE "KINE."

THE KINE. this week loses the oldest member of its staff with the retirement of Albert H. (Sam) Langford, who has been advertisement manager for nearly 25 years.

Sam's sprightly personality is known throughout the film Industry, in which his many friends and acquaintances will wish him a happy retirement in the flower garden which is his hobby.

He is to be succeeded by Paul Peak, who takes up the appointment next Monday.

Mr. Peak, although new to the film Industry, has had a wide experience of the advertising world.

A pre-war member of the Odhams' advertising staff, he was a territorial officer in 1939, and has just been demobilised from the Army with the rank of Major after six years war service. For over two years he was on the staff at an Army Command H.Q., and latterly, with the rank of Major, held a staff appointment at the War Office.

Ginny Simms and Robert Paige find plenty of trouble during their adventures in SHADY LADY (G.F.D.), for early Trade show

LIVERPOOL CINEMATURIANS BAR YOUNGER MEMBERS

MOTION DEFEATED BY TWO TO ONE

LIVERPOOL Society of Cinematurians held its first birthday meeting last week, when a discussion was held on a proposal to admit junior members of the Trade.

The present rule provides that members must have been in the business for a minimum period of ten years.

H. Goodman moved and R. P. Rutherford seconded a resolution asking the Council to agree to the acceptance by the Liverpool branch of associate members who have been connected with the kinema Trade for at least 12 months.

Goodman contended that the ten years rule was too restrictive and excluded many of the promising young men.

R. P. Rutherford said there had been many discussions at Manchester on this question. It did not seem right that men returning from war service, who had been in the Trade two or three years, should not be able to join.

No Voting Rights

The meeting was given to understand that it was not intended that associate members should have voting powers or the right to participate in the management of the society but they would be able to attend the luncheon meetings and to listen to the discussions

S. W. Pink, founder of the Cinematurians, said there was a seniority qualification for the Veterans (1903) and for the Lancashire Cinema Old Boys' Association (1913), hence the decision of Cinematurians to fix ten years' service as a condition of membership. The Manchester Society had 200 members, and it was still growing.

Two to One Majority

Goodman's motion was defeated by a two to one majority.

Harold Brooks was elected chairman; R. P. Rutherford (Queen's circuit), vice-chairman; Miss E. B. Tankard (Anglo-American), hon. secretary; G. Dudley West, hon. treasurer. Council: A. Sydney (Sydney Film Service), J. Ward (G.-B.), J. C. Kennelly (Astoria, Liverpool), H. Goodman, F. McDowell, J. Winnall, Dudley Westwood (British Lion), L. King (Anglo-American), A. E. Eustace (20th Century-Fox), J. Naismith (Tivoli) and Mrs. R. Tonge.

Trade Sets a New Pace for its Charity

Dance Fixtures for C.T.B.F.

EFFORTS are being made in three provincial centres to assist the Cinematograph Trade Benevolent Fund by organising dances.

Blackburn Cinema and Theatre Managers' Association has fixed October 25 as the date of their dance at which there will be a competition for the smartest dancers present. G. E. Rogers, of the Savoy, is the hon. secretary.

Stockport and District C.E.A. has arranged a dance for November 9, and South Wales C.E.A. has provisionally booked February 8, 1946, for the annual ball of the branch.

Fifteen hundred dencers were present at the Regent, Brighton on Friday, when the Sussex branch of the C.E.A. held a dance in aid of the C.T.B.F.

Screen personalities who attended from Islington studios were Ronnie Shiner, George Formby's new leading, Rosalinde Boulter, Ella Formby (George's sister), Pat Stainer, Glynis Lorimer (the original Gainsborough lady) and producer Marcel Varnel.

Introduced by the chairman of the committee, A. J. Sadler, the stars entertained from the stage.

The committee responsible for this event was A. J. Sadler, H. Jacobs (Curzon, Ind.), D. Benjamin (Princes, Ind.), J. Sackier (Odeon), and Geoffrey Foster (Regent, G.-B.).

Changes in the Warner Set-Up

"Kine." Cable from "Motion Picture Daily," New York

JOSEPH BERNHARD resigns his position as vice-president of Warner Brothers, and, with Milton Sperling, forms United States Pictures Inc. to produce for Warners.

BUDDY ROGERS is to produce six pictures annually for U.A.

OLD-TIMER Earle Hammons becomes President of Ross Theatre Checking Service.

U.S. STATE DEPARTMENT discloses that the Mussolini film laws have been succeeded by liberalised laws.

MORE ODEONS ABROAD, SAYS RANK

Continued from page 3

directors some two or three years ago, as, apart from the prestige these films give the theatres in which they play, they have helped to ensure an adequate supply and avoided the necessity of buying in a market in short supply, which would have resulted in the possibility of film hire rising to an uneconomical figure. This latter tendency has, in fact, been noticeable, but we have been able to keep it under reasonable control."

Rank complains, however, that no progress can be made if we have to continue to bear the load of taxation which reduces so considerably the amount that industry can retain in its coffers for development and for modernising its equipment and methods, leading to increased employment and better working conditions for all employees.

Repeating that there is a big demand for British films in all parts of the world, he says that film production activities at the present time are severely curtailed owing to the number of the studios in this country which still are commandeered, and labour and equipment not being released for their full operation.

Can't Afford U.S. Gain

"We cannot afford," he says, "to give our American competitors any start, for at the beginning of the war they were far ahead of us in the markets of the world. They have not had their studios commandeered, and have not been slow to begin their drive to recover markets which they lost during the war.

The full report shows that trading profits of Odeon and subsidiaries amounted to £2,457,080 in the year ended June 23 last, against £2,815,930 in the previous year.

B

CANADA TO CONTINUE ITS FILM BOARD

Grierson's Future Activities

By Our Canadian Correspondent

JOHN GRIERSON, who, as Film Commissioner, built up Canada's official film agency from a staff of 11 persons to nearly 600 employees in five years, revealed in an interview in Ottawa that he will be out of the National Film Board at the end of this month. He then plans to establish headquarters in the Canadian capital with branch offices in New York City and London, for the production, distribution and interchange of films which will deal principally with international relations and scientific, technological and economic developments. He would, he said, be his own boss for the first time.

Grierson announced he was taking only two officials from the National Film Board,around whom he would assemble his new organisation, the name of which he has not disclosed. One of these executives is Stuart Legg, producer, who will have charge of the New York office. The other is Raymond Spottiswoode, laboratory technician.

N.F.B. Prospects

Grierson expressed the belief that the N.F.B. organisation, of which he has been the proud father, would otherwise remain intact under a new commissioner. He professed no view as to the selection of a successor, but it is known that Ross McLean, assistant commissioner, is remaining with the Board and would be the logical appointee on a seniority basis.

As for his programme, the official who was popularly been classed as the No. 3 man in the Canadian Government during the war, said he planned the fortnightly release of a film on a subject within his chosen field, for which he saw unlimited scope. In Canada alone the market for documentaries could be doubled, he felt. There was a tremendous untouched field in the United States, and elsewhere in the world there was great opportunity.

Room for Both

Regarding rumours that the film-production activities of the Dominion Government would be decentralised, Grierson pointed out that no such change could be made under the National Film Board Act unless by amendment in Parliament, a remote prospect. He saw no reason for reduction in N.F.B. personnel because of the broadening importance of documentaries. There was plenty of room in the Dominion for both the National Board and his own new organisation.

In other official quarters this writer learned, however, of the prospect that the Board would be placed under the Secretary of State for External Affairs. This would give supervision of Canada's film-making programme to Prime Minister W. L. M. King. The danger in this set-up is that Parliamentary opponents to the Government party would swear constantly that the screen is tainted with politics.

It is just possible that Grierson, long-sighted, is retiring from the Government service to be his own boss to avoid the complication of such a situation.

The Future

Grierson held to the position that he was unaware of any possible change in N.F.B. policy with respect to the release of the two main series of official pictures, "Canada Carries On" and "World in Action." The former is directed to Canadian audiences, while "World in Action" has been produced for foreign consumption.

There is a hint in Ottawa Government circles that the release of "World in Action" will be dropped, and that even the title of "Canada Carries On" will be changed because it smacks of warfare. The continuation of a Canadian series for domestic discussions is probly very definite, but the form will be converted to fit the peace situation.

If the "World in Action" series should be dropped it would seem to open a wider field for the future product of Grierson in its international scope, but there is no evidence of any planned understanding between the Board and the retiring commissioner.

BLAST EFFECT ON CEILINGS

L.C.C. Requires Assurances

The L.C.C. is sending a communication to the borough councils referring to recent instances of the collapse of ceilings in places of public entertainment and stating that the last periodical review took place in 1936.

In view of the possible effect of blast and explosions in London during the war, the Council requests licencees to arrange for ceilings at their premises to be examined and for any serious defects to be notified.

In any event the L.C.C. requests that it should be furnished with a written assurance that ceilings are in a safe condition.

Bath Removes Censorship Powers

Bath kinema managers are pleased that the local censorship of films by magistrates has ended.

Three years have now elapsed since a film was barred at Bath. One of the vetoed subjects was a Frankenstein picture.

If, after a preview, the justices proved reluctant to pass a film managements have several times voluntarily substituted another picture.

June Preisser who appears in I'LL TELL THE WORLD for G.F.D. Trade show on October 16.

"HOUSE FULL" FOR GRIMSBY CLUB

Grimsby branch of the G.B. Junior Club opened at the Savoy, Grimsby, on Saturday.

Applications for membership poured in as soon as the formation of the club was announced, and on Saturday morning, long before the doors of the theatre were scheduled to open, there was a long queue.

When Peter Webster, better known as the radio "Uncle Peter," came on the stage after being introduced by manager Louis Chapman, every seat in the house was filled and many children had been unable to obtain admission.

Among those present were V. Powell (national manager, G.B. Junior Clubs), D. Heughan (G.B. area supervisor), and R. T. Rea (divisional publicity manager).

Members of the Grimsby Standing Conference of Women are to provide a rota of volunteer attendants.

Charles Clow, manager of the Plaza, Grimsby, and secretary of the North Lincs branch of the C.E.A., has got his "Uncle Charlie's Birthday Club" well under way again after it has been suspended for the war period.

Within two weeks it was back to its pre-war membership and nearly a thousand children attending the special shows each Saturday morning.

A.B.C. to Hold a Dance

The N.W. London area of A.B.C. is holding a Cinema Ball on Monday, October 22, from 9 p.m.—2 a.m. at Wembley Town Hall. Billy Minting and orchestra will play, and all proceeds will be donated to the A.B.C. Benevolent Fund.

Tickets are on sale from any N.W. London manager.

F./Lt. Leslie Williams, formerly publicity director of Universal, has rejoined the staff of the *Daily Mail* upon demobilisation.

Eire Welcome to 20th-Fox Branch Chief

A PRESENTATION TO PERCY LIVINGSTONE

R. SUTTON DAWES, director of sales for 20th-Fox, gave a cocktail party to welcome Leslie N. Talbot, who has been appointed Dublin branch manager of the company. Mr. Talbot takes the place of Percy Livingstone, who is going to Leeds.

Gordon Lewis, branch manager, Pathe Pictures, spoke for everyone connected with the Trade in Dublin when he expressed regrets at Mr. Livingstone's departure.

Mr. Lewis said that Mr. Livingstone's popularity came to light when he received outstanding contributions from friends and colleagues towards the presentation of a cocktail cabinet.

Mr. Livingstone, replying, said he had found that Irish hospitality had always lived up to its reputation, that his sojourn in Eire had been one of his happiest, and that he had many regrets at leaving so many good friends and acquaintances. He hoped and intended that it should not be, by any means, his last visit to Dublin.

Sutton Dawes then formally introduced Mr. Talbot.

Leslie N. Talbot, who was recently discharged from the R.A.F. because of bullet wounds in his shoulder, was previously attached to 20th-Fox branch in Liverpool.

Among the renters present were:—

Bertie Elliman (British Lion), Joe Chamberlain (M.G.M), J. Martin (United Artists), R. McKew (G.F.D.), Hubert McNally (RKO-Radio Pictures), George Jay (Columbia), Henry Culleton (Anglo-American), Ted Hardiman and F. McDonald, directors of Eagan Film Service, W. Hoggin and F. Citron, first and second sales of 20th-Fox for Southern Ireland, C. Spiers with the same company for Northern Ireland, and G. Kirkham and Mr. Rackow, with his son, Peter Rackow, of Cinephone and General Publicity Co.

Representing the exhibitors were Maurice Baum, of Roxy Cinemas; Colman Conroy, manager of the Savoy; Col. J. McGrath, of the Theatre Royal, Niall Boyle, Carlton; Cyril Ging, Fairview, Sutton, Strand, and Drumcondra Picture houses; W. P. Cant, Irish Empire Palaces; Maxie Davis, Proprietor of Rialto, Dolphin's Barn, Dublin; P. O'Connor, of the Cinema, Enam, Co. Galway; Desmond Keefe, manager, Astoria, Dunlaire, Co. Dublin; P. O'Toole, the Bohemian; and J. Ellis, the Carlton.

The Elliman family was well represented—M. Elliman, managing director of Irish Cinemas; Louis Elliman, director of the Theatre Royal; A. B. Elliman, of Dublin Kinema Theatres; Geoffrey Elliman, manager of Associated Picture Houses; and J. Elliman, also of the Theatre Royal.

REVIEW [illegible]ALL EXHIBITOR TERMS IN LIGHT MODERN CONDITIONS

Re[illegible]ce Renting Charges for the Small Man: The Ma[illegible]nagers' Section "A Power for Good": Watch 16-mm.

FILM rentals, and the suggested managers' section of the C.E.A. were discussed at the monthly meeting of the Sheffield branch, last week. The chairman, Coun. Harold S. Gent, presided.

Coun. Gent said that film rental was one of the most important matters in the Industry, not only in regard to the amount paid, but because of the state of the dollar exchange.

The matter was raised a short time ago by the General Council, and it was thought that they should have the views of the various branches. Coun. Gent read resolutions on the subject from the West Lancashire, North Staffs and the Birmingham and Midlands branches.

Help the Small Man

He agreed most heartily with the North Staffs resolution: "That the small exhibitor terms should be reviewed in the light of modern conditions, and it should be at the option of any exhibitor to ask for such an arrangement."

He reviewed the question of small exhibitors' terms, and he said there was no reason why they should not be applied to all exhibitors, which meant that they should book at 25 per cent. up to the average of the preceding six or twelve months, and then pay 50 per cent. if the film registered well.

"My own opinion is that if the small exhibitors' terms can be applied to the smaller halls, they can equally well be applied to the larger ones. If the renters do not like the small exhibitors' terms, let sliding scales be applied. We all know that these high-powered salesmen come along to interview us with instructions not to book under certain terms, but I have yet to find the renter who has faith in his own picture when they start talking in high-faluting terms. They say they want from 45 or 50 per cent., and the film will pack your walls out, but I repeat—and I say this to the executives in London and America—that they have not faith in their own pictures because the majority refuse to play on a sliding scale. If they had any faith in their films they would be very happy to do so, because they know they would eventually draw money on the highest rate of percentage."

Discussed Before

W. [illegible] HARTE said he endorsed the Birmingham and Midlands resolution. D. H[illegible]HAN said he did not agree that the small exhibitor should pay 40 and 50 per cent. for any film.

J. KEETON said this question cropped up seven or eight years ago, but a scheme was presented to the K[illegible] they kicked it out, and the Ge[illegible] Council did nothing further about it. Was anything going to be done now?

Mr. S. C. WALLS said he endorsed the N[illegible] Staffs resolution, which included not that from Birmingham. There was a matter which he thought was very relevant at the moment—the practice of renters now forcing exhibitors to accept films for longer runs than customarily applied, or, alternatively, waiving a bar to someone else to play the film six days. They may realise that the shortage of films may redound to their benefit in the future with longer runs, because costs would be cut down. It was a practice which should cease.

Second Runs

Mr. HARTE said another point was that if a film reached a certain figure there was a tendency to bring it back later for another run.

Miss P. BLASKEY said she thought it would take a long time to get a scheme working, and Mrs. E. BURROWS said that the trouble was that exhibitors did not seem to stick together. S. GOFFIN asked if there was any method of making a decision binding on the exhibitor?

But it was far easier for a few renters to stick together than several thousand exhibitors.

When a resolution was carried embodying the North Staffs and Birmingham resolutions, Mr. WALLS added the right of any exhibitor, if he wished, to book on a sliding scale should also be supported. This was also carried.

Managers Should Elect Their Own Secretary

COUN. GENT dealt with the suggested formation of a managers' section of the C.E.A., and Mr. WALLS said it would be a tremendous power for good if the managers handled it properly themselves.

He thought, however, that in the case of secretaries being elected, the managers should have provision to elect their own.

Embarrassing Case

In the case of a C.E.A. branch secretary being a director of kinemas it would be embarrassing for his managers to talk at meetings if he was there.

Mr. WILLIAMSON, manager of the Star Cinema, asked the secretary (ARNOLD R. FAVELL) to call a meeting of managers, and a resolution based on Mr. Walls' suggestion regarding secretaries was carried to be sent to the head office.

Place 16-mm. Halls Under Kinema Regulations

IN bringing up matters connected with the last General Council meeting, Coun. GENT dealt with 16-mm. stock, and said the position would have to be watched very carefully.

Mr. HEUGHAN said one of the best means of controlling the showing of this size film would be to place halls, clubs, pubs, etc., under the same regulations as kinemas. Mr. Heughan also referred to the high number of films which were placed in the "A" showing category—sometimes through one small incident in a film.

"Don't Accept 'Objective Burma'"

COUN. GENT referred to the suspension of "Objective Burma," and it was carried that it should be withdrawn from circulation completely and that members be recommended not to take the film under that title or any other.

It was announced that a luncheon will be held prior to the meeting on October 31, when the president, Mr. G. H. Scarborough, Mr. Fuller and Sir Alexander King hope to be present.

SHEFFIELD

Next at the New Gallery

Irene Dunne and Alexander Knox are the stars of Columbia's OVER 21, which has been Trade shown, will play at the New Gallery shortly

Northampton Assessments Up By 108 per cent.

OVER 1d. RATE

A 108.92 per cent. increase in assessments in respect of places of amusement in Northampton is reported to the Town Council.

Reporting on the revaluation, the Rating and Valuation Committee refer to the recent appeal heard before the Borough Recorder in which the Rating Committee were the appellants and the Assessment Committee and the Provincial Cinematograph Theatres, Ltd., the joint respondents.

The valuation of the Assessment Committee was upheld, and, as a result the whole of the assessments as valued by the Assessments Committee have been agreed to as follows:—

	Original Rateable Value.	New Assessment.
	£	£
Exchange	1.800	2,930
Cinema de Luxe	288	592
Picturedrome	172	447
Plaza	192	663
Ritz	180	848
Tivoli	188	592
New Theatre	997	2.588
Savoy	1.762	3.288
Roxy	134	272
Temperance Hall	226	301
Regal	192	288

The total new valuation amounts to £12,809 as compared with the original rateable value of £6,131, a net overall increase of £6,678.

Two assessments have yet to be concluded—the Coliseum (£159) and the Opera House (£497).

Appeal Justified

The costs of the appeal, which the Rating and Valuation Committee were ordered to pay, amounted to £617 10s. 7d., made up of the appellants' costs, £142 10s. 9d.; and costs of the respondents amounting to £474 19s. 10d.

The Rating Committee add: "Your committee is satisfied that the result of the appeal to Quarter Sessions in the case of the Exchange Cinema has been fully justified, as consequent of the above revaluation there has been an increase in the rate revenue."

A Penny Rate

The above figures have been based on the receipts of the various theatres and kinemas.

As a result of the revaluation, the general rate revenue has been increased by £3,410 and the water rate revenue by £347, a total of £3,757. This is equivalent to just over a penny rate.

Columbia Offers Prizes for Ideas

NEW EXPLOITATION

COLUMBIA announces a competition in which kinema managers are asked to submit their ideas as to how they would exploit the new Columbia Technicolor musical, "A Thousand and One Nights," starring Cornel Wilde (Chopin of "A Song To Remember"), with Evelyn Keyes, Phil Silvers and Adele Jergens.

This competition closes on Saturday, October 20. Three prizes of £15 15s., £10 10s., and £5 5s. will be awarded, plus supplementary prizes of £3 3s.

All entries should be despatched direct to the Exploitation Department, Columbia, 139, Wardour Street, London W.1.

Managers should write immediately to Columbia Exploitation Department, for a synopsis and descriptive story of the picture.

The winning efforts of this competition will be published in the KINE. immediately the results are announced.

"GOVERNMENT SHOULD BLOCK STERLING FOR FILMS"

SCOTTISH

Foreign Film Rentals Should Be Reduced: Charity Collections

THE Scottish Branch of the C.E.A., meeting in Edinburgh last week, had a full discussion on the subject of film hire. There was a proposal to ask the General Council to take immediate steps to have rentals of foreign films reduced to what the country could afford, but finally it was remitted to the Scottish Executive to consider what more the General Council might do than they are already doing

MR. M'LAUGHLIN suggested that the shortage of dollars was being greatly aggravated by the high cost of rentals for foreign films.

MR. ALBIN said Britain was paying 75 per cent. of the production of Hollywood films by the rentals charged here. We had to cut down those rentals somehow or other, even if we had to say the maximum charge was to be 25 per cent.

MR. M'LAUGHLIN pointed out that as Britain must cut down her imports, shortly they would be paying less for their films or getting fewer films, and as they could not do with fewer films the blunt answer would appear to be that they could afford to pay only so much per film. They had always so far burked Government interference, but he visualised Government interference very shortly, and he hoped they would have it to limit the amount they had to pay for U.S. films.

W. M. CAMERON (Edinburgh) asked what it cost to land a foreign film in this country?

MR. DICKSON said he understood a certain proportion of the film cost was allocated to this country, and they had said several times that they thought it was too high a proportion.

Muddled Thinking

Mr. M'LAUGHLIN said if they charged a proportion to this country corresponding to the amount they took out of the country, then the greater the amount they took from this country the greater the cost.

It seemed to him very muddled thinking.

The film was sent here on the basis of cost, which could be any figure they cared to put on it. It might bear no relation to the true cost.

Mr. ALBIN suggested that in view of the difficulty facing Britain from the lack of foreign currency, and the consequent necessity of reducing the value of our imports, they ask the General Council to take immediate steps to have rentals for foreign films brought down to the figure the country could afford.

Mr. WALLACE thought they would be very ill-advised to ask the Government to legislate on this at all. The cost of every commodity was regulated by supply and demand.

Mr. MURRAY: "If the Government reduced the number of films coming in you will be paying even more."

Mr. M'LAUGHLIN: "What the Government can do is to block sterling for films."

Mr. WALLACE said one of the reasons for passing the Cinematograph Films Act was the amount of money going out of the country for U.S. films, but nobody had shouted louder than the exhibitor about British films because of that Act.

Mr. DICKSON thought this was not the time to tackle the question of film hire, because the bulk of the kinemas were doing very well. It should be launched at the proper time.

Inviting Government Interference

Mr. TURNER said he had been in conversation with Sir Alexander King that morning, and he mentioned that the head office was keeping closely in touch with all questions affecting the Trade.

Mr. BENNELL said if they were going to use the argument of dollar exchange they were inviting Government interference.

Mr. DICKSON'S suggestion was that they should pass this matter on to the Scottish Executive to consider and see if they could suggest anything to the General Council beyond what was already being done.

Mr. CAMERON seconded, and this was agreed.

Licence Conditions

THE SECRETARY reported a letter from David Allen and Sons notifying that its increased charges for billposting would take effect from October 1. The rates had been increased to 3d. per double-crown sheet per week.

Mr. TURNER also reported that new conditions in licences in Johnstone and Ayr had been declared by counsel to be *ultra vires*. Mr. Marchbank had pointed out that such conditions should be appealed against within 14 days of the renewal of the licence, but in both cases the 14 days had long expired.

The Scottish Executive had instructed that sections should be communicated with, and members asked to look into their licences. He did not think there would be much difficulty if the matter were taken up in time.

As regards Johnstone and Ayr he had suggested to Mr. Marchbanks that he might get in touch with the Town Clerk in those towns and find out what was their reaction to an intimation that counsel was of opinion that these conditions were *ultra vires*.

R. M'LAUGHLIN (Edinburgh) thought that it did not matter when you appealed against any condition that was *ultra vires*. You could appeal a month after receiving the licence.

The Managers' Section

R. G. MURRAY (Glasgow), referring to the managers' section of the C.E.A., suggested a secret ballot of all managers in the Scottish area to see if they wanted this section or not. He moved accordingly.

JOE M'GUIRE (Edinburgh) seconded.

LOUIS DICKSON (Edinburgh) thought the motion was out of order. This had already been agreed at a general meeting of the association.

The CHAIRMAN suggested there should be a meeting of nominee managers in Glasgow, who should form a committee, and then make their proposal.

Mr. MURRAY repeated that they should have the option of saying to the C.E.A whether they would become members of this section. They had never been allowed to speak, and if they had to vote it was to be by a show of hands, which was entirely wrong.

Mr. M'LAUGHLIN said nominee managers became members of this section automatically if they wished, but until employers said you must be in they had the option.

Virginia Bruce

Virginia Bruce is the star of Republic's LOVE, HONOUR AND GOOD-BYE (Br, Lion).

Mr. MURRAY said he did not want to cause any disruption in the C.E.A. if he could avoid it, but he wanted to stand up for the managers. He would talk the matter over, however, with some other managers.

The Newsreels Order

W. H. ALBIN (Edinburgh) asked if they were still under the Emergency Act with regard to newsreels?

Mr. M'LAUGHLIN: "It's not an Act; it is an Order in Council."

Mr. DICKSON said until that Order was rescinded they were under obligation to do as they were at present.

Mr. M'LAUGHLIN: "Can we ask if there is any prospect of that coming off?"

RITSON BENNELL thought it would be wiser in view of the international situation, and the discussions on dollar exchange, to leave the matter just now.

Mr. DICKSON said until there was a better supply of raw stock they could not remove it.

Mr. ALBIN thought the emergency was past as far as he could see.

Mr. BENNELL: "We have still a shortage of film stock."

Mr. ALBIN replied that from the food flashes and M. of I. films there seemed no shortage of film stock.

Free Show in Edinburgh

THE SECRETARY reported that Mr. Marchbank had drawn their attention to a free show in the Central Halls, Edinburgh, amongst the films advertised being "Mr. Deeds Goes to Town."

It was propaganda by the churches to encourage the public to go to church.

Mr. M'LAUGHLIN said they objected to such films being shown free, and he saw that a leading personality in the Religious Film Society which supplied the films was J. Arthur Rank. It was agreed to pass on the matter to Mr. Fuller.

Operator Shortage

Mr. MURRAY asked if nothing more could be done to secure the release of operators from the Services through Class B? Operators who got jobs in munitions through the Ministry of Labour were, he said, being released and getting a preference again in the best jobs, while others were still serving.

Mr. DICKSON said they had done all they could to bring pressure to bear on the Army authorities.

BRANCH SECRETARY FOR TWENTY-FIVE YEARS

Ted Rush Honoured

THE good work that has been done by Ted Rush during the twenty-five years he acted as secretary of the Leeds Branch of the C.E.A. was recognised at an informal lunch in Leeds on Tuesday of last wek.

Unfortunately, as the chairman, C. H. Whincup, explained, the catering difficulties caused the hotel management to insist that the guests should be limited to 30 and this meant that it was impossible to invite renters who had been equally keen on supporting the presentation.

The gift which the branch gave to Mr. Rush was a cheque for £214.

Founders Speak

Mr. Whincup said that while he would very much like to speak on the qualities of Ted he felt that it would be better if he should call upon two of the founder members of this branch to speak—Arthur Cunningham and Charles Metcalfe.

Mr. Cunningham said that not only had Mr. Rush been secretary of the C.E.A. for 25 years, but he had also been secretary of the Trade benevolent fund for 22 years and he did a great work in that office.

When he was called upon to work for charities the amount of energy he put into his job was enormous. Mr. Rush had always given the members sound advice and had helped many of them out of difficulties.

Mr. Metcalfe said that he did not think that anyone in the room had known Ted Rush as long as he had, and during the whole of that time Ted had never let him down.

He recalled that at one time there were two associations running side by side, but there was an amalgamation. Mr. Cunningham became the first chairman of the joint association which, in turn, became the C.E.A.

Good Organiser

Mr. Metcalfe said that the great success which attended functions promoted by the C.E.A. in Leeds was all due to the organising ability of Mr. Rush.

Mr. Whincup handed over the cheque and in doing so said: "I ought to say in passing that I ask that I to you that it is very unique over we have not been able to invite the renters' managers in Leeds."

Don't Want to Go

In expressing thanks, Mr. R. said he regretted very much having to resign but blood-pressure had affected his eyes. He was glad that he had been able to carry on until the end of the war.

He recalled that he was brought into the kinema Trade by Mr. Cunningham in 1910, and it was from Mr. Cunningham that he got his early training. When he started, the branch covered 52 halls and now there were 1,000.

The branch was formed in September, 1917, but before that there was a Yorks section of the C.E.A., and the chairman was Harry Hylton.

Mr. Rush expressed the hope that the secretary, Mr. Hylton, the same support as members would give to the they had given to him.

PRESS REPORTS

"Cast-iron popular box-office bet."

"Good music, popular songs, strong feminine angle."

"The whole is in the same street as 'I'll Walk Beside You,' and the comparison is its confident recommendation." *Kinematograph Weekly*

"Undeniable success on proven Butcher lines."

"Romantic drama with music." *Cinema*

BUTCHER'S EMPIRE PRODUCTION

So Big

IT'S BOOKED FOR 9 SOLID WEEKS AT WARNER THEATRE RIGHT INTO 1946

STARRING

ROBERT ALDA
as George Gershwin

JOAN LESLIE
as Julie Adams

ALEXIS SMITH
as Christine Gilbert

CHARLES COBURN
as Max Dreyfus

JULIE BISHOP
as Lee Gershwin

ALBERT BASSERMAN
as Professor Frank

MORRIS CARNOVSKY
as Mr. Gershwin

ROSEMARY DE CAMP
as Mrs. Gershwin

HERBERT RUDLEY
as Ira Gershwin

EDDIE MARR
as Buddy De Sylva

OSCAR LORAINE
as Ravel

HUGO KIRCHHOFFER
as Walter Damrosch

AS THEMSELVES

AL JOLSON

OSCAR LEVANT

PAUL WHITEMAN

GEORGE WHITE

HAZEL SCOTT

ANNE BROWN

TOM PATRICOLA

THE WARNER CHORAL SINGERS

FOR THE PRODUCTION

Produced by
JESSE L. LASKY

Directed by
IRVING RAPPER

Original Story by
SONYA LEVIEN

Screen Play by
HOWARD KOCH and ELLIOT PAUL

Warners

RHAPSODY IN BLUE

JACK L. WARNER
Executive Producer

CHARITY TROUBLES BEGIN AT HOME SPECIAL TRAILERS

PORTSMOUTH

Joint Action Necessary to Control Growing National Collections: Managers are to Hold Inaugural Section Meeting

NATIONAL collections for charities which have been made in kinemas annually during the war will be dropped now that hostilities have ceased. This intimation was conveyed to the secretary of the Portsmouth and Isle of Wight branch by W. R. Fuller, C.E.A. general secretary, in correspondence on the subject.

Recently Mr. Daniels conveyed to W. R. Fuller the opinion of the branch that the national collections which have been made annually during the war should cease. In reply, the General Secretary wrote stating that the General Council had not the slightest intention in the future of having one annually.

Unification Locally

At the monthly meeting of the branch on September 26, the Chairman, A. LEVISON, urged that something should be done to secure unification in regard to local collections. It was very awkward, he said, when people came along and said the circuits were allowing them to collect and they had to say "No." He suggested that applications for local collections should be first submitted for the approval of the branch.

The SECRETARY said he wrote to Mr. Fuller stating that they were endeavouring to take joint action, but in recent times the circuit houses were inclined to act independently, and he asked whether that was general throughout the country.

Mr. FULLER replied that the question of collections was a domestic matter, but there was nothing to prevent members working for some standard of policy.

CHARLES CLARKE remarked that they were in entertainment Industry, and they should stick to that.

It was commented that these collections were a wrong method of extracting money from the public, and it was urged that all applications for collections in the kinemas should be refused.

The SECRETARY said he did not see how they could control local collections if the circuits appeals were issued from London.

Eventually, on the motion of F. B. B. BLAKE seconded by JAMES HOLLAND, it was agreed that all appeals for local collections should be submitted to the branch for consideration, and Mr. Daniels was instructed to write to the circuits asking if they would fall into line.

It was pointed out this had worked admirably in regard to the numerous appeals made to the exhibitors to show slides, and F. HEWLETT said he was sure the circuits would welcome the idea.

Savings Trailer

It was agreed to recommend members to show the 1½ minutes trailer specially prepared for the National Savings Thanksgiving Week, which is to be observed in Portsmouth from October 6 to [illegible].

A letter was received from the Chief Constable of Portsmouth, A. C. West, stating that there had been an increase in the accident rate in Portsmouth during the last three months of near 50 per cent. It had been decided to form a local branch of the Royal Society for the Prevention of Accidents, and W. Humphryes was appointed to represent the branch.

Portsmouth Film Premiere

The SECRETARY reported that the film selected for the première to be held at the Odeon, North End, Portsmouth, in aid of the Lord Mayor of Portsmouth's local charities fund was "I Know Where I am Going," produced by Michael Powell and Emeric Pressburger and featuring Wendy Hiller and Roger Livesey.

F. HEWLETT proposed that the date of the première be November 21, and this was seconded by F. B. B. BLAKE and carried, the arrangements being left in the hands of a sub-committee of the branch, in co-operation with the manager of the Odeon, Patrick Reed.

It was mentioned that a reception would be given by the Lord Mayor.

Managers' Meeting Called

THE Managers' Section was discussed. F. B. B. BLAKE said it would prove a means whereby managers could get together to discuss their grievances and submit them to the proper quarter.

J. BOSCOTT raised the question of the position of managers who were not nominee members of the branch, and CHARLES CLARE stated that they could be invited to the meetings of the section but at the present time they were not eligible to become full members or to vote. If, however, it was the desire of the section that they should have full rights and voting powers, a further amendment of rule could be brought forward at the next annual meeting to make that provision.

The CHAIRMAN said he thought they should support the proposal most heartily.

It was agreed that a managers' meeting should be called, and that assistant and relief managers and trainee managers should be invited to attend, as well as the nominees.

Tuesday was accepted as the most suitable day, and it was left to the secretary to make the necessary arrangements, it being suggested that at the inaugural meeting a manager should be appointed as secretary to carry on the work of the section.

Film Hire Fear

THE CHAIRMAN also expressed concern over the film hire position, and said that if the plan of restricting the entry of American films into this country was adopted by the Government they would have to revise their ideas of film hire very considerably. With so few British films being made, he felt that if American films were prevented from coming in, film hire would soar to great heights.

CHARLES CLARKE said they might be faced with an acute film shortage. That would mean that all the old British junk would be brought out of the vaults, and they would have to show it on the screen.

The CHAIRMAN: And pay for it, too!

Poster Injustice

THE use of large posters in national campaigns was referred to by CHARLES CLARKE, who said that in the

Continued in col. 3

Bob Hope and Bing Crosby's latest adventures take place on THE ROAD TO UTOPIA (Paramount), which will be shown in the West End shortly

Hope and Crosby

"PRESS CRITICISMS MEAN LITTLE AT BOX OFFICE" —says Leeds Branch

LEEDS branch of the C.E.A. at its later meeting discussed the exhibition of a 90-minute film showing the work of St. Dunstans, for which the film exhibitors were asked to take collections at the door.

TED RUSH, sitting among the members instead of being in the place of the secretary which he occupied for 25 years, said that such questions had always been left to the individual exhibitors although he personally felt that it was a very worthy cause. The Chairman, C. H. METCALFE, said that while he shared the general view about the number of collections they were asked to make he always supported St. Dunstans.

Ultimately the branch agreed that the matter should be left to individual members.

HARRY HOPKINS added the suggestion that the films should be shown at different houses on different dates, otherwise patrons would be called upon to contribute more than once in a week.

Correspondence which had passed between W. R. Fuller and the K.R.S. concerning stand-by programmes was read. The K.R.S. it was stated, wanted to withdraw stand-by programmes and members were asked to give specific instances where the lack of a stand-by programme was likely to cause hardship.

Mr. WHINCUP referred to the census of distribution which the Board of Trade proposed to take. The Industry had been asked whether it desired to be included.

D. WALLS said that he felt it was deplorable that there were no statistics available for the use of members, and that they should grasp the opportunity. Unless they had statistics they could not make progress, and there would be waste and inefficiency; if they accepted the opportunity it would lead to the greater efficiency of the Industry.

It was decided to support the idea.

A discussion ensued on the value of the film criticism in the lay Press and the B.B.C. Councillor F. L. GUMMERSAL asked whether patrons took much notice of the newspaper criticisms. Mr. WALLS said he did not think they did.

HARRY HOPKINS deplored the fact that the only time film critics appeared to adversely criticise films was when they wanted to make a smart crack.

The question of a separate section of the C.E.A. for managers was discussed on a circular from Head Office. Mr. METCALFE suggested that it was a matter for the managers themselves.

kinema Industry they were limited to ten quad crowns, and they might not have two within 100 ft. of each other. Near the Southsea Odeon there were two 48-sheet stands, and on one of them were three identical 16-sheet posters in connection with National Savings. On the other hand, only a short distance away was another one. There appeared to be one law for the commercial man and another for the Government, and he protested against the way the Government were allowed to squander money.

F. HEWETT remarked that the live theatre was allowed more than that, but Mr. CLARKE explained that they were only allowed 15 per cent. of their pre-war consumption.

"Glebelands" Outing

IT was reported that a party from "Glebelands" had had a very happy Victory Day outing to Southsea, and were welcomed by W. Elliott on behalf of the branch. The local arrangements were made by F. B. B. Blake, to whom the thanks of the party were conveyed.

It was also reported that all the music and singing licences of the local kinemas had been renewed, and could be collected from the Clerk to the Justices on October 10

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SPECIAL LEGISLATION FOR 16-mm. PRESENTATION?

WEST LANCS

Demand for Simultaneous Contract Signing is Revived: Control of 16-mm.: Investigation of 'U' Film Shortage

AN old exhibitors' battle-cry, "Simultaneous signing of film contracts," which has been discussed at fairly frequent recurrent intervals in the last 25 years, figured in the discussions at the West Lancashire branch meeting held at Preston.

Henry Simpson presided. The meeting was attended by exhibitors from Preston, Lancaster, Morecambe, Kendal, St. Annes and Ulverston.

JAMES ATROY produced the skeleton from the cupboard. He said it had not been possible to make progress to secure the simultaneous signing of contracts because of the lack of support from the branches.

The need for simultaneous signing was now more urgent than ever. To-day, it was uselsss to go to Trade shows because renters could not book films to independent exhibitors until they knew what the circuits intended doing.

Lately he signed contracts for five or six films, of which there were two or three he particularly wanted. He was afterwards informed that certain of the wanted films would not be available to him because they had been taken by the syndicates.

It was unfair that exhibitors should have to take junk to get two or three good films, and later be informed that confirmations of the good films were withheld. The only remedy was simultaneous signing. Atroy moved a resolution, which was seconded by W. ONDA, recording the branch opinion that there should be simultaneous signing of film contracts by exhibitors and renters.

This resolution being carried, the chairman said he would raise the subject at the next meeting of the General Purposes Committee.

The Problem of 16-mm. Presentation

SIXTEEN-MM. films were described by H. Simpson as the biggest menace with which the kinematograph Trade was confronted. During the war, millions of men had become acquainted with the possibilities of 16-mm. product, and it was quite likely in the years to come shows would spring up all over the place.

There were only two ways of dealing with this development—

(1) Ignore it and probably be sunk."

(2) See what can be done to profit from it.

It was quite within the bounds of possibility, Coun. Simpson added, that in many towns buildings costing £2,000 or £3,000 would be erected for the showing of 16-mm. films, which were certainly capable of giving first-class entertainment. Exhibitions in clubs and schoolrooms would probably become commonplace.

National Licence

With these developments ahead, the question of a national kinematograph licence, which had been treated with scepticism, might be a factor which would ease the impact on exhibiting Trade interests. In Simpson's opinion, anyone who showed films, whether 16 mm. or 35 mm., to the public should be required to conform to the same rules and regulations to secure the safety of the public.

J. V. SANDERS said he understood a firm manufacturing 16-mm. equipment intended to equip major theatres and to replace 35-mm. projectors.

The question was asked whether 16-mm. non-flam films could be shown at Sunday afternoon shows without a licence.

The CHAIRMAN replied he would imagine so, but it was a question that ought to be answered by someone with legal knowledge. It was fairly obvious that if 16-mm. films were to become commonplace there would have to be legislative changes to cover the development in the interests of public safety.

For G.C. Consideration

The small compass of a 1,000-ft. reel of film, about 4 inches, would have a bearing on the cost of carriage. Shows with 16-mm. films had already been given in hotels to large audiences. This was indicative of the trend.

Great advances had been made in the rendering of sound and there was no doubt that both in respect of 35-mm. and 16-mm. film a stage approaching perfection would be reached. Libraries of films would probably become available enabling special shows to be given of subjects with a specialised interest. Under present conditions, there was no need to obtain a kinematograph licence because the films were on non-flam stock. That was anomalous. There ought to be a uniform national system of licensing.

The subject of 16-mm. films would be raised each month at G.C.

Manager's Section Action Deferred

CONCERNING the Managers' Section of the C.E.A., it was reported that of the 82 theatres in the branch, 24 were controlled by the circuits.

A suggestion was made that a circular letter be sent to each manager acquainting him of the formation of the Section.

Action on these lines was deferred for a month.

"U" Film Shortage—B.B.F.C. to Investigate

REFERENCE to the deputation which had waited on Lord Tyrrell of the British Board of Film Censors to point out the shortage of films carrying "U" certificates was made by Coun. SIMPSON. He put the case and explained the difficulties of the exhibitor operating the family type' of theatre. Simpson said he had great hopes that in conjunction with the producers and the renters something would be done to overcome the shortage.

Better Business with "U"

At his own theatre it was always possible to do considerably more business with "U" films than with "A" films, but the supply of the former was not adequate to the demand. If one showed "A" films one was pestered by patrons who complained of the importunities of children wanting to come in. He felt many "A" films, in view of the changed times, did not warrant the "A" classification. However, the B.B.F.C. promised to make an investigation and to state why certain films had been placed in the "A" category. He hoped some good would result. Children had become accustomed to the terrible realism of the newsreels and were not likely to be hurt by the milder scenes in other films. For instance, some years ago a film was classed "A" because Harold Lloyd was shown handling a toy pistol. That did not seem right.

A St. Annes exhibitor said children in his town did not want to see "U" films; they wanted thrills. British "U" films were better received than American "U" films.

Question: Do the producers know what makes a film "A" or "U"?

The CHAIRMAN said there had been instances where producers had made films which they thought would be certificated "U," but which had been given an "A" certificate. Films of the Sexton Blake and Deadwood Dick type were enjoyed by children and were taken for what they were, not too seriously. At one time merely to display a gun was sufficient to bring the film into the "A" class, but was not that carrying things too far, having regard to the amount of gun firing even in small Westerns? Films like "Waltz Time" and "I'll Be Your Sweetheart" should be shown to children.

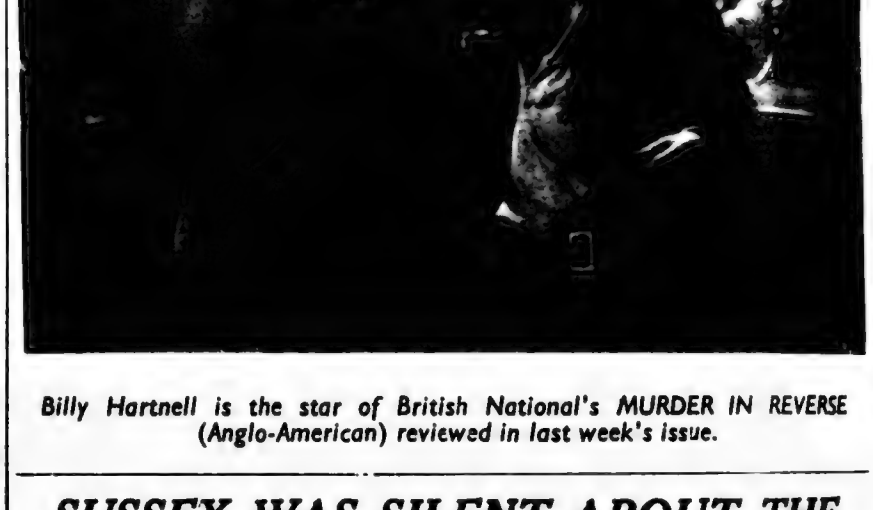
T. F. CROWTHER stated that when he showed "A" films children always accosted adult patrons to bring them into the theatre. Patrons had repeatedly told him it was ridiculous to keep out the children.

Statistics Should be Available

THE proposed census of distribution was supported by Coun. SIMPSON. More statistics about the kinema Trade should be available, he said. They would provide guidance and help to avoid mistakes. Most other trades were capable of supplying Government Departments with statistical data required from time to time. The kinema Trade should be in a like position. He understood the K.R.S. was against the census of distribution.

Even the vote of the C.E.A. was very close.

Br. National Thriller



Billy Hartnell is the star of British National's MURDER IN REVERSE (Anglo-American) reviewed in last week's issue.

SUSSEX WAS SILENT ABOUT THE NEW SECTION

Hospital Appeal Turned Down

Members of the Sussex branch of the C.E.A. had no comments to make concerning the General Council's approval of the proposed managers' section of the C.E.A. when they met at Brighton last week. Randolph E. Richards was in the chair.

A request by twenty-five Sussex hospitals that slides should be shown and collections taken in local kinemas during a special appeal week was rejected by four votes to three. Members agreed to exhibit a short trailer.

A letter was read from General Secretary W. R. Fuller in which he stated that the branch's resolution concerning the newsreels was out of order. It had been established, he commented, that until there was a tremendous increase in film stock it will be impossible to return to the normal system of newsreel booking.

Members discussed the forthcoming C.T.B.F. dance.

Transport Charges Queried

INFORMATION was sought at the meeting of the West Lancs branch as to the correct charges for film transport by motor vehicle.

A member said he was given to understand the agreed charge was per reel and a maximum of 4s. 6d. for a feature, plus 7½ per cent., subject to maximum of £1 10s. per week. Until recently the carrier had charged 6d. reelage and feature rates (£1 plus 7½ per cent.), but now had quoted him at the rate of 30s. per week.

It was agreed that the secretary should make inquiries on the subject.

INSIDE NEWS FROM INSIDE HOLLYWOOD

These Are the First Jobs that Are Facing the New M.P.P.D.A. President, Eric Johnston, Who May Get Publicity Expert to Help Him

By WILLIAM H. MOORING, KINE. Hollywood Correspondent

AS Eric Johnston, president of the U.S. Chamber of Commerce, takes over the reins from Will Hays as president of M.P.P.D.A., Warner Bros. and Sam Goldwyn still remain outside the organisation. Johnston took over on condition that unity could be restored among the major producers. Both Warner and Goldwyn have indicated that if Johnston can prove it is worth their while they will rejoin. Johnston believes that he can prove his case.

First steps to be taken by Johnston will involve a big reshuffle of Hays Office personnel.

More heads will fall than might have done had Will Hays stepped clear out of the Producers' Association; but he remains as a consultant. Johnston was said to be adamant that unless Hays cleared out entirely the job would not appeal to him.

Finally, he compromised (the salary is almost £50,000 a year, with expenses allowed) and agreed to take the job with Hays remaining in a nominal position.

A Face-saving

Locally this arrangement is regarded as face saving for Hays. Nobody expects him to stay in the organisation he has done so much to build up, for more than about six months or a year.

Meanwhile, all of Hays' key men and women will be ousted one by one and Johnston's own crew will take over.

There has been pressure from church dignitaries to leave unscathed the Production Code Administration now under the direction of Joseph I. Breen.

There was speculation as to whether Eric Johnston would bring the American journalist, W. L. White, to the head of Public Relations at the Hays Office. White toured Soviet Russia with Johnston as an official reporter, and afterwards annoyed Joseph Stalin by publishing a book, "Report on the Russians."

In this he swung the Soviet system around by the tail and attempted to prove that Communism as it works in Russia is less democratic and more capitalistic than American Republicanism.

Imported Films

He particularly picked on the Russian Government's attitude towards imported films, declaring that the Soviet leaders dare not permit the Russian people to see U.S. films in which the comfortable American way of life is truthfully presented. He said the only U.S. films Stalin allows on the Russian screens are either chosen for a pro-communistic slant of story or because they can be revamped to support the suggestion that Americans like and even envy the Soviet system.

When Johnston took White along to Russia everybody expected that his resultant reports would "white-wash" the Soviets.

When the reverse happened, Hollywood in particular accepted White as spokesman for Johnston. They felt Johnston had taken White because he would be free to say lots of unpleasant things about the Communists of Russia that Johnston himself had better not say.

If this be true, one thing is clear. Johnston, like Hays, began his job as a trained politician and smooth diplomat.

* * *

A HOT dispute is shaping between Warner Brothers and M-G-M because Warners proposes to reissue "Murder in the Big House" in which Van Johnson played his first big screen rôle opposite Fay Emerson (Mrs. Elliott Roosevelt).

M-G-M complains Warners is trying to cash in on popularity of Van Johnson. Warners reply is that it merely hopes to cash in on the growing popularity of Fay Emerson, who is an upcoming star and a social headliner.

Troubles of this kind may increase unless Hays Office re-unity is achieved, and Johnston will argue that the Industry loses as a whole by such "incidents."

* * *

WHETHER Johnston will be able to help solve the six-month-old jurisdictional studio labour strike remains to be seen, but Pat Casey's Hays Office Department, which deals with labour relations within the Industry is due for a big shake-up.

Most embarrassing feature of the strike is the enormous Press the striking unions are getting. They insist the trouble is due to the studios' insistence upon dealing only with the I.T.A.S.E., which, under Walsh, can be persuaded to play ball with the studios.

Talk of "another sort of Willie Bioff buy-off" is bandied around freely, and the feeling is growing that studios aim at union busting. This the Industry heads deny, but they do not like the publicity they are getting.

Nor do they like the effect the strike is having upon certain leading film columnists and critics who refuse to pass through picket lines, see the films only when they reach the theatre screens and then for the most part pan them!

Susanna Foster as she appears in THAT NIGHT WITH YOU (G.F.D.) which will be Trade shown soon

NEW FILM "CZAR"

ERIC JOHNSTON
(Photo by Karl Schenker)

INTERNATIONAL FILM WEEK IS SUCCESS AT BASLE

AN international film week, the twelfth of its kind, has been held at the ancient Swiss town of Basle.

While the kinemas, during that week, presented selected films of an international range—Pat Jackson's "Atlantique" and Powell-Pressburger's "Blimp" representing the British Industry—the Congress listened to speeches on the importance of the film for intellectual reconstruction, the film and the sub-conscious, and at a special session of film critics, the art of criticising, psychology of the audience, film director and film critic were discussed.

The most significant of several resolutions carried recommends an International Conference. Another interesting move is the establishment of an international Federation of the film Press.

But the real importance of the film congress rested on the fact that, for the first time after six years of war, artists and craftsmen, critics and theoreticians of the kinema, representing different European nations, were gathered together.

A strong French delegation was headed by the Director General of French Cinématographie, Mons. M. Fourré-Cormeray, accompanied by his predecessor, Jean Painlevé, producer of scientific and documentary films.

Among the Belgian delegation, André Cauvin, who had sacrificed his promising legal career to his vocation as producer of documentaries.

There was a lively group of young Swedish artists headed by the actress Viveca Lindfors.

Among the Swiss themselves there were, besides Leopold Lindtberg, Dr. Baechlin, who presided the Congress, Antoine Borel, Dr. H. Mauerhofer, Professor E. Brunner, M. Schabad, O. Maag, Dr. G-P. Landmann, and Dr. H. Kuhn.

Cavalcanti's Documentary

Among the documentaries screened were "Film and Reality" (Cavalcanti), "Pour Que Vive La France"; parts of "Why We Fight" from Capra's series; "Sabotage" and "Congo," by A. Cauvin from Belgium; "The Italian Army in the Liberation of the Country," started as early as in 1943 by A. Lattuada, and, in contrast, "The Eternal Jew," by Fritz Hippler, screened as a sample of the Nazi contribution to European civilisation!

Concurrently, an International Film Week took place at Lugano from September 1 to 9 when among selected features of different origins Gainsborough's "Man In Grey," represented the British production.

Story of Pneumatic Wave Controller

The history of rubber's contribution to the war, from the first day to the declaration of peace, is shown in a feature-length documentary film which Cossar Turfery is producing for the Film Producers' Guild.

The story of the research behind the making of the suits for the frog-men who demolished the under-sea defences before D-Day will be told. The largest single rubber product ever made—the pneumatic wave-controller which turned the stormy sea into a calm one for landing operations—will also be featured.

Studio sequences are shortly to begin at Merton Park. P. L. Cecil-Gurney is directing

WE HAVE TO SHOULDER A GREAT RESPONSIBILITY

Dennett Explains Our Problems to Bournemouth Rotarians

J. C. DENNETT, Odeon's advertising chief and youngest executive in the Rank organisation, did much to give Bournemouth Rotarians the right perspective on the film industry when he addressed them recently.

Many people, he said, did not look upon films as an industry, but as a series of individual kinemas. No one appreciated what it amounted to, what it could do as an industry and what it intended to do. This was partly the industry's own fault and partly due to the fact that it was so young. Forty years or so was its span of life. It had grown, often on unsure foundations, and it had had to start again in many ways to put its house in order.

Public Influence

Dennett gave some comparative figures showing the tremendous influence the kinema has and can have on the public.

The daily newspapers' combined circulation was about 12 millions, radio licences numbered about 9 millions, and in the churches of the country there were about 10,000,000 seats, of which about 20 per cent. were filled on Sunday.

Thirty million people flocked every week to the 4,500 kinemas, and there was a total of about 35 million potential kinemagoers.

Efforts were now being made to interest that odd 5 million in the kinema.

"If we do, however, induce that other 5 million at the top grade to go to the pictures we shall probably lose 10 million or so at the bottom grade," he said.

Eighty per cent. of Britain's screen time was taken by American pictures. Hollywood had done an immense job in selling America all over the world—although some people said all they had sold was American plumbing and American girls.

Similar Lines

"Our trouble is not to complain, but to endeavour to do something on similar lines," he declared. "Right now the world is already forgetting the part this country played in winning the war. Already there is a more materialistic outlook. We are losing the case by default, and I would like to know if there is any better way of correcting that error than through the medium of the film. Millions of people all over the world see pictures in all sorts of places, and I am convinced that their best way of learning about Britain is through the films."

The Ministry of Information during the war had made many excellent films. It had made us eat carrots and potatoes and stop eating potatoes when there were no potatoes to be had!

The film Industry had been happy to play its part to bring an immense amount of knowledge to the public.

Films that were going to "sell" Britain must have a British outlook. Already a start had been made on those lines. J. Arthur Rank was building up a worthwhile production Industry.

It had not been easy to accomplish this while the war had been on.

"The Industry has yet to find its feet," Dennett went on, "but it is tremendously aware of its responsibilities."

Kinema and Church

Asked to what extent it would be possible in the near future for the Industry to help the churches, if approached by a really able body from all sections of the Church, Dennett said his personal opinion was that nothing could be done about it until the churches helped themselves.

J. Arthur Rank was interested in the subject and an effort had been made in Odeon children's clubs to persuade the youngsters to attend Sunday School.

"People have paid good honest shillings to come in to be entertained," he said, "and that is the function of the kinema, so whatever we do to help the churches has to be done very carefully."

With regard to television, Dennett said this would come into most homes within the next few years and the kinemas would have television equipment to show national events.

Stereoscopic film, he added, was another thing that was on the way.

Those Critics

V. GLENISTER (Regent, Bournemouth) asked: "What effect do you think the film critics have on the public mind and what effect might they have?"

Critics on national newspapers had considerable effect on a picture when it played in London, but he did not think the effect was very great when the film reached the provinces six or nine months afterwards. If the critics were universal in their praise of a film word went round at tremendous pace amongst the kinema-going public and they were inclined to go to see it.

RENOWN HAS A TOPICAL REISSUE

The serialisation of the R. D. Blackmore classic, "Lorna Doone," on Sunday evenings on the B.B.C. Home Service at the peak hour could provide no better moment for the revival of the film version.

Renown has acquired the redistribution rights of this film which features John Loder, Margaret Lockwood, Roger Livesey, Victoria Hopper, Frank Cellier, Edward Rigby and Mary Claire, and the picture is available for immediate release.

NOT LIABLE FOR TECHNICAL FAULTS

E. H. James, of the Luxor, Menai Bridge, has complained to the local Council of interruptions of the electricity supply which caused him inconvenience and financial loss. It was decided by the Council to reply that the interruptions were caused by a technical fault and were not due to any negligence on the part of the undertaking. The defect had now been remedied by the North Wales Power Co.

Edward Ashley and Virginia Bruce in a scene from LOVE, HONOUR AND GOODBYE (British Lion-Republic), reviewed in last week's KINE.

L. AND H.C. TALKS ABOUT THE RATES

No Change in Essex S.O. Conditions

MEMBERS of the London and Home Counties branch of the C.E.A. are carefully watching the question of assessments which has reached a difficult position as a result of the war.

At last week's meeting members discussed a long report on the rating of kinemas which had been submitted by the branch's rating surveyor.

No decisions were made; the matter will be debated again later.

London Release

Because of the need to economise in film stock, the general London release area was split into three. Members now want to return to *status quo* as soon as possible.

The K.R.S. which assured members at the time of the three-way split that things would return to normal as soon as stock allocation made it possible, is to be approached on the matter.

Managers' Section

Members had no comments to make on the new managers' section—a meeting of eligible managers is to be called as soon as it is possible.

S.O. and Price Rule

The Essex C.C. has decided not to impose any new regulations concerning the admittance of unaccompanied children to Sunday performances, members were informed. The council is considering the amendment of Sunday opening times.

These members were appointed to the deputation which will meet the Surrey C.C. to discuss the seat price rule: C. A. Mathes, T. France, Major A. J. Gale, S. K. Lewis (spokesman), E. H. Lundy, R. H. Dewes, Cecil G. Bernstein and A. Taylor.

The meeting is set for October 15.

Bars and Poster Charges

A further meeting of officers had been held to deal with applications concerning inequitable bars, which are being passed on to the J.C.C.

Because the branch was not consulted concerning the increase in poster charges by the G.C. and the conditions were such that the branch could not agree to them, the matter was not discussed any further.

Collection Conceded

The branch has decided to organise a collection appeal for the British Sailors' Society, in addition to the plans already made by A.B.C. for October 22.

Employment of Youth

It was decided to ask the Middlesex C.C. to continue its concessions regarding the employment of young persons because of the difficulty of obtaining adequate staff under present conditions.

The C.C. was also contacted on the question of conditions for children's matinées, its regulations for the control of children being more stringent than in some areas.

Demobilised

A welcome was given to Major A. Davis, who has recently returned to the branch from the Services.

Obituary

A G.-B. Manager

Managers and officials of the Midland G.-B. circuit heard with regret of the death of Philip Gordon, who until May last had charge of the City kinema, Leicester, which position he resigned owing to ill-health.

Entering the Trade at the conclusion of the Great War as assistant manager of the Scala, he later went to the Picture House, Leicester, from which he was transferred to the City Cinema. Mr. Gordon, who was an active member of the Leicester branch of the C.E.A., died at his home at Leicester on September 15. He leaves a widow and two children.

Used to Direct Globe Theatres

The death has occurred of Frederick C. Pugsley, a member of a family which has been connected with the kinema trade in Bristol for many years.

For some time Pugsley was a director of Globe Theatres, Bristol.

Pearls in the Industry...

"DIAMOND HORSESHOE"
in Technicolor
BETTY GRABLE
DICK HAYMES
PHIL SILVERS

"JUNIOR MISS"
PEGGY ANN GARNER
ALLYN [illegible]
MIC[illegible]

"A BELL FOR ADANO"
GENE TIERNEY
JOHN HOD[illegible]
WILLIAM [illegible]

"WHERE WE G[illegible] FROM H[illegible]
in Technic[illegible]
FRED [illegible]
JOHN [illegible]
JUNE HA[illegible]

"NOB HILL"
in Technicolor
GEORGE RAFT
JOAN BENNETT
VIVIAN BLAINE
PEGGY ANN GARNER

"CAPTAIN EDDIE"
FRED MACMURRAY
LYNN BARI
CHARLES DICKFORD

"DRAGONWYCK"

GENE TIERNEY
WALTER HUSTON
VINCENT PRICE
GLENN LANGAN

"STATE FAIR"

in Technicolor

JEANNE CRAIN
DANA ANDREWS
DICK HAYMES
VIVIAN BLAINE

"THE DOLLY SISTERS"

in Technicolor

BETTY GRABLE
JOHN [illegible]
JUNE HAVER

"WHERE DO WE GO FROM HERE?"

in Technicolor

FRED [illegible]
JOAN [illegible]
JUNE HAVER

"FALLEN ANGEL"

ALICE FAYE
DANA ANDREWS
LINDA [illegible]

"KITTEN THE [illegible]

in Tech

MAUREEN
DICK H
HARRY
& HIS MUS

"THE HOUSE ON 92nd STREET"

WILLIAM EYTHE
LLOYD NOLAN
SIGNE HASSO

"THE SPIDER"

FAYE MARLOWE
RICHARD CONTE

"LEAVE HER TO HEAVEN"

GENE TIERNEY
CORNEL WILDE
JEANNE CRAIN
DANA ANDREWS

"KITTEN ON THE KEYS"

in Technicolor

MAUREEN O'HARA
DICK HAYMES
HARRY [illegible]
& HIS [illegible]

"ENCHANTED VOYAGE"

in Technicolor

JUNE [illegible]
JOH[illegible]

THIS WEEK . . .

ON EVERY SCREEN

In tribute to Spyros P. Skouras

20th CENTURY-FOX AGAIN EXTEND THEIR
GRATEFUL THANKS TO THE THOUSANDS OF
EXHIBITORS WHO HAVE MADE POSSIBLE
THIS SALUTE OF APPRECIATION . . . . .

Sir Philip Warter Tells A.B.P.C. Shareholders That Operating Costs Are Increasing But E.T. Remains the Same

A.B.P.C. Chairman

SIR PHILIP WARTER

By Our City Editor

SIR PHILIP WARTER, A.B.P.C. chairman, stressed the importance of the early reduction of Entertainment Tax at the company's A.G.M. Operating costs were increasing, he said, but high taxation still remained.

He said that "Objective Burma," which Warner Brothers announced was suspended from circulation was to have been generally released throughout the company's 500 circuit, of which Max Milder is managing director as well as of Warners British branch.

Sir Philip Warter, A.B.P.C.'s chairman, stated that it was not a meeting of Warners but of A.B.P.C. and refused to comment.

Highlights of Sir Philip's speech included :—

It becomes increasingly difficult to forecast the future, but figures for current year are satisfactory and suggest that net results will be comparable with those of the year under review.

The Industry is dependent to a considerable extent on Government taxation policy, and on the maintenance of a high and stable level of employment.

Large sums will be required to re-equip and re-furnish the kinemas, but adequate reserves will enable the Board to pursue policy of giving the best entertainment with maximum comfort.

Operating costs are increasing and Entertainments Tax at present level will inevitably affect attendances.

Representations are being made to the Chancellor on Entertainments Tax.

Board of Trade, after discussion, have now a fuller appreciation of the contribution the corporation is making to the successful future of the Industry.

Studios at Elstree are now being cleared of Army stores and extensive modifications and re-equipment are being arranged for the production of high-grade British pictures.

The organisation of Pathe is being built up and strengthened in anticipation of the increased flow of British pictures.

Referring to the net profit applicable to the corporation of £494,463, compared with £490,501, Sir Philip thought that "having regard to the difficult trading conditions brought about by the V-weapon attacks during the greater part of the year under review, this result can be considered as very satisfactory."

A.B.P.C. allocated £100,000 to General Reserve, raising it to £1,850,000; the payment of a final dividend of 12½ per cent., making 20 per cent., against 17½ per cent.

Br. Lion Acquires Worton Hall

HOLDING COMPANY FORMED

BRITISH LION, in association with another group, has formed a holding company to purchase Worton Hall studios at Isleworth, and it holds 50 per cent. of the shares in that holding company.

This is revealed by S. W. Smith, chairman and managing director, in the full report just issued.

The company and the other group have each entered into obligations to provide by way of loan to the holding company one-half of the moneys required to finance this purchase, to pay the mortgage instalments and interest, and for preliminary expenses and working capital.

The interest in Worton Hall and the rights under contract to occupy the studios for six months of the year should assist British Lion in restarting and maintaining production, and should prove a valuable asset.

AFRICAN SHARES RISE AFTER CAPE STATEMENT

OUTSTANDING feature in the kinema share market last week was a rise of 3s. 6d. to 80s. 6d. by African Theatres ordinary. This was due to the Cape statement that the fight between the Schlesinger group and 20th-Fox had been settled.

The fact that Twentieth Century pictures are to be exhibited by the Schlesinger Circuit means peace after several years' war.

Otherwise the tone was quiet with few changes of note. A.P.P.H. rose 9d. to 27s. 3d., but British and Dominions fell 7½d. to 21s. 6d.

Scophony 5s. shares were 4½d. better at 5s. 4½d. on the news from America that Paramount believes it is in a position to have full-screen television as quickly as anyone else, although costs would confine exhibition to key kinemas. Paramount holds a large interest in Scophony U.S.

ODEON OFFER FOR WINTER GARDEN

Odeon Theatres have now made an offer of 4s. 6d. a share for the outstanding 10s. ordinary shares of Winter Garden Theatre (London), Ltd.

The bulk of the shares have already been sold by the majority holder, W. Cooper, who was chairman.

This confirms previous statements that Rank interests were acquiring this property. Last year the shares were 1s. each, but have now risen to 4s.-5s. nominal.

Boy Meets Girl

Gene Tierney and Vincent Price are the co-stars of 20th-Fox's DRAGONWYCK, which will be Trade shown shortly

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	80/6	+ 3/6
Assoc. Brit. Pic. Corp. 5/– Ord.	20/9	— –/3
,, 6% Pref.	28/7½	+ –/1½
,, 4½% Debs.	£106¾	— 5/–
A.P.P.H. Ord.	27/3	+ –/9
Brit. & Dom. Films (12/–)	21/6	— –/7½
Brit. Lion 7½% Pref. 10/–	12/9	—
Capital Prov. News 5/– ..	5/4½	—
Cine. Television B. Ord. ..	4/3	+ –/3
Dufay-Chromex 5/– Ord.	4/–	—
Gaumont British Ord. 10/–	19/6	+ –/3
,, "A" Ord. (5/–) ..	9/4½	—
,, 5½% 1st Pref. ..	24/–xd	—
,, 4½% Debs.	£102½	—
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£103½	—
Kinemas (5/–) Ord. ..	9/–	—
Mde. Tussaud 1/– Def. ..	3/6	+ –/3
,, £1 Prefd. Ord. ..	23/–	—
Moss Empires £1 Ord. ..	39/6	—
,, £1 Cum. Pref. ..	23/–	—
Odeon 5/– Ord.	39/6xd	—
,, 6% Pref.	26/6	+ –/3
,, 5% Debs.	£106	—
P.C.T. 10% Cum. Pref. ..	37/9	—
,, 7½% "A" Pref. ..	30/9	—
,, 7½% "B" Pref. ..	30/6	— –/9
,, Const. 7% Pref. ..	28/6xd	—
Scophony (5/–)	5/4½	+ –/4½
Sound City (Films) 6% Pref.	15/3	— –/6
Stoll Th. Corp.	18/3	+ –/3
Twentieth Cent. Ord. (5/–)	3/3	— –/1½
,, 6% Pref. (10/–) ..	7/3	— –/3
Union Cinemas 1st Pref. ..	22/–	—
,, 2nd Pref.	21/6	—

£1 shares unless otherwise stated.

ISLE OF MAN PROPOSED THEATRE MERGER

IN connection with your article "Merger Proposals agreed" published on page 33 of September 20 issue, I beg to point out that the sub-heading "Directors' Compensation Rejected" is altogether wrong and contrary to fact.

There were two resolutions before the meeting:

1. To increase the capital of the company.
2. To delete certain words in Article 4 of the company's articles of Association.

It was later found necessary to amend the "memorandum" and to avoid complication and also to enable the memorandum and articles to be altered at the one time it was decided to withdraw resolution 2 and deal with it at a later date.

The compensation to be paid to the directors of the Strand Cinema Co., Ltd., was embodied in the agreement between the two companies, and such compensation has been unanimously approved.

D. F. BARWELL,
General Manager.

Palace and Derby Castle,
Douglas, Isle of Man.

NEW PRIVATE COMPANIES

Ted Kavanagh Associated.—Registered September 17. Capital, £100 in 2,000 founders' shares of 1s. Kinematographic agents. The first directors are to be appointed by the subscribers. Solicitor: R. Primrose, 17, Clarges Street, W.1. Registered office: 8, Waterloo Place, S.W.1.

Athlone Cinemas, Ltd.—Registered in Dublin September 13. Capital, £6,000 in 6,000 ordinary shares of £1. Proprietors or managers of places of amusement, including kinemas. The first directors and secretary are not named.

Pioneer Electrics (North West).—Registered September 15. Capital, £1,000 in 1,000 shares of £1 each. Manufacturers of and dealers in kinematographic apparatus. The directors are Harold Jakeman and Mrs. Dorothy M. Jakeman, both of Brierley, Argoed View, New Brighton, Mold, Flint; Thos. R. Griffiths and Patricia J. Griffiths, both of 7, Wellington Road, Wrexham. Solicitor: Howell V. O. Cook, Wrexham. Registered office: 35, Chester Street, Wrexham.

Goddard Sound Equipment.—Registered September 15. Capital, £2,000 in 2,000 shares of £1 each. The first directors are to be appointed by the shareholders. Secretary: H. Williams. Registered office: St. Albans Farms, Staines Road, Hounslow Heath, Feltham, Mdx.

Spyros P. Skouras has been in the film business for 30 years; the Fox company is 30 years old. Here, Francis Harley, head of 20th Century-Fox in Britain, tells readers something about this great organisation and its president.

Francis Harley Pays Tribute to Skouras

Proud of Our Past—We are Confident of Our Future, says 20th-Century Fox Managing Director

TO-DAY THE FILM INDUSTRY ALL OVER THE WORLD PAYS TRIBUTE TO A GREAT FILM MAN—SPYROS P. SKOURAS—AND THE COMPANY OF WHICH HE IS PRESIDENT—20th CENTURY-FOX. IT IS MY PRIVILEGE TO BE THE HEAD OF THE BRITISH ORGANISATION OF THIS company,—so I can speak with authority on the progress 20th-Fox has made in the past and the plans it has for the future, and I can speak with sincerity about our popular leader, whose personality is so well described in the profile on page 5 of this issue.

I have been associated with 20th-Fox since 1926; I have seen the company grow into the vast organisation that it is to-day. It has been an honour to take part in that growth.

British exhibitors have given 20th-Fox increasing support during recent years—because they know that our pictures are among the best that have and will be made. We have only been able to gain this success through the guidance of men like Spyros Skouras and through the skill of thousands of men and women who are working with him in the 20th-Fox organisation.

During the past 30 years the name of Fox has gone a long way; but our efforts have by no means come to an end. We have at our disposal the best production and distribution organisation in the world to enable us to give the exhibitors of the world the kind of pictures they want to show—and the public wants to see.

FRANCIS HARLEY

Flashbacks Through the Past 30 Years

Milestones In the Evolution of 20th-Century Fox

1903

William Fox opens a small theatre in Brooklyn. One kinema becomes two, and two —three . . . and so on until

1913

Box Office Attraction Company is set up to make films for the expanding Fox theatre chain. Its first product, made at Fort Lee, is the 14,000 dollar "Life's Shop Window," starring Claire Whitney.

1915

The date is February 1, pens have just completed the signing of the documents of incorporation of the Fox Film Corporation, registered headquarters, 130, West 46th Street, New York. Theda Bara becomes the company's first star. Her first films bring in a gross rental of 137,000 dollars—a record!

1917

With its own roster of stars and new studios at Sunset, Hollywood, 20th-Fox launches the first million-dollar picture to be made, "The Daughter of the Gods." Winfield Sheehan is appointed general manager, and immediately begins a policy of foreign expansion.

1919

The first Fox newsreel is issued. New studios are opened on 56th Street.

☆

Film after film, success after success.—"Over the Hill," "If Winter Comes," "Seventh Heaven"—until

1926

Theodore Case and Earl L. Spondable approach Fox with a new invention—sound-on-film. Work begins and in

1928

Movietone is born. "Sunrise," the first sound-on-film release is an immediate success.

1932

The company is saved from bankruptcy and put on a sound operating basis by new president, Sidney R. Kent.

1935

Kent meets Joseph M. Schenck, president of Twentieth Century Pictures, the shareholders agree and the two companies merge—20th Century-Fox is born. Darryl F. Zanuck becomes production head of the new company.

☆

Since that date the progress of 20th-Fox has been marked by success after success. New stars have been made, new experiments justified. It was in

1942

that Spyros P. Skouras became head of 20th-Fox following the death of Sidney Kent.

And so it is that this week in September, 1945, two thirtieth anniversaries are celebrated — Spyros P Skouras' service to the film Industry and the thirty year progress of Fox.

Studio Equipment

Fox studios to-day cover 300 acres at Westwood, on the outskirts of Beverley Hills, employing about 4,000 people, with another additional four or five hundred at its New York lot.

JOSEPH SCHENCK

During the last ten years 16 modern sound stages have been built, augmenting the eleven modernised stages on the Westwood lot. In all, producers have a total of 30 modern stages at their disposal to produce enough material to meet the ever-increasing demand for Fox product.

U.S. exhibitors are provided with a first-rate screen service by the 7,130 20th-Fox employees who deliver films to 17,000 U.S. and Canadian theatres via the 31 American exchanges.

In addition, 20th-Fox is expecting 3,417 of its members to rejoin the company after their war service.

At a time when the whole company is paying tribute to its chief, we can look back with satisfaction on the past years and pay tribute to those men who have helped Skouras build up the vast organisation of 20th-Fox. Among them are Joseph M. Schenck and Darryl F. Zanuck, who, together, reorganised the whole studio between 1935-45. During those ten years the financial success of Zanuck's films surprised every studio in Hollywood—except Fox.

During this period we have built up a policy of increasing its star power, and engaging the best directors and writers. Exhibitors all over the world know how well this policy has served them.

To-day we have 120 stars under contract, with 42 stock players. Zanuck is working with 18 other producers, there are 20 directors and 30 top-grade cameramen and crew.

Statistics tell their own story—the story of the most modern studio in the world, a mile-long city of film people turning out the best service in the interest of exhibitors the world over.

British Exhibitors Who Play 20th-Fox

CONTRACTS which we have in hand with British exhibitors are likely to set a record for any similar period. Exhibitors all over the country are playing 20th-Fox pictures this week—because they know they are good.

At present "Sunday Dinner for a Soldier," "The Fighting Lady," "Laura," "Irish Eyes are Smiling," "The Keys to the Kingdom," "A Tree Grows in Brooklyn," "Diamond Horseshoe," "Junior Miss," and "A Bell for Adano" are all playing to large audiences.

They are to be followed in a few weeks by Agatha Christie's "Ten Little Niggers," the Technicolor musical "Where Do We Go From Here?" with Fred MacMurray, June Haver and John Leslie heading the cast; the Louis de Rochemont production, "The House on 92nd Street," the F.B.I. story of the atomic bomb development; and the Ernst

THIS IS YOUR GUARANTEE OF A GOOD PICTURE

Zanuck Sets Pace of Studio Production Awards

DARRYL F. ZANUCK

Lubitsch screen translation of Anya Seton's best seller, "Dragonwyck," "State Fair," the Technicolor story of Phil Strong's novel with a cast headed by Dana Andrews, Jeanne Crain, Dick Haymes and Vivian Blaine.

More specials are already completed and include such attractions as "The Dolly Sisters," a Technicolor extravaganza which has two of the screens most popular musical-comedy stars—Betty Grable and June Haver—at the head of its cast. This promises to be one of the season's most important box-office events.

Alice Faye Again

Then there are the return of Alice Faye to the screen in the mystery thriller "The Fallen Angel," with Dana Andrews, Linda Darnell and Bruce Cabot in the cast; Technicolor musical, "Kitten on the Keys," with Dick Haymes, Maureen O'Hara, Harry James and his Music Makers; "Colonel Effingham's Raid," a comedy drama, with Charles Coburn, Joan Bennett, William Eythe and many others in the cast; and "The Spider," based on the Broadway melodramatic stage success.

Cornel Wilde in a Love Story

Now nearing completion is the picturisation of the best seller "Leave Her To Heaven," photographed in Technicolor, with Cornel Wilde, Gene Tierney, Dana Andrews and Jeanne Crain heading the cast; "Enchanted Voyage," with picturesque Louisiana settings filmed in Technicolor and based on the novel by Robert Nathan.

Another in Colour

Also before the cameras are the Technicolor "Smoky," a big-scale outdoor story, with Fred MacMurray, Anne Baxter and many other favourites; and "Doll Face," a musical comedy produced by Bryan Foy which Lewis Seiler is directing. Carmen Miranda, Vivian Blaine, Dennis O'Keefe and Perry Como are in the cast.

Look at This Star Value

Ready to start as soon as floor space becomes available are "Sentimental Journey," in which John Payne will appear opposite Maureen O'Hara, with William Bendix starred; "Cluny Brown," the Jennifer Jones-Charles Boyer screen translation of the Margery Sharp novel which Ernst Lubitsch will produce and direct; Somerset Maugham's novel, "The Razors Edge," a Darryl F. Zanuck production with George Cukor assigned to direct; and "Centennial Summer," with Constance Bennett, Linda Darnell, William Eythe, Jeanne Crain and Cornel Wilde in top rôles, a big musical in Technicolor with a score by Jerome Kern and Leo Robins.

"Forever Amber"

"Forever Amber," the Kathleen Winsor book which is probably the most widely discussed novel of this decade is also to be filmed by 20th-Fox.

McGuire in Sequel to "Claudia"

IMPORTANT productions already in preparation include Samuel Shallaberger's "Captain from Castile"; "Claudia and David," with Dorothy McGuire and Robert Young co-starred; "Shock," an original story to be produced by Aubrey Schenck; and "Dark Corner," by Leo Rosten.

Hammerstein's Life

Also to be made are "Anna and the King of Siam," from Margaret Landon's book; the musical, "Romance with Music," based on the theatrical exploits of the late Oscar Hammerstein; and "Lonely Journey," an original story in which John Hodiak is the star.

Gambling Story

"Any Number Can Play" is to be produced and directed by Otto Preminger, with Charles Boyer playing the starring rôle. This is a story of a gambler.

This is Our Honours List

WE are planning well ahead, looking into what conditions will probably be like for the exhibitor in the more prosperous days of peace. We are aiming at a schedule that will provide a well-balanced choice for every exhibitor every week.

There is no doubt that every picture will be made with the technical and artistic efficiency for which 20th-Fox has been noted.

Look at the studio's credit list.

Highest Achievement

Last year Darryl F. Zanuck himself set the peak of the studio's triumphs by winning the Irving Thalberg Memorial Award for the highest achievement in individual production. The honour was bestowed on him for his three pictures, "Wilson," "The Purple Heart," and "Winged Victory."

Zanuck modestly gave credit to Henry King, George Cukor, Lewis Milestone, Moss Hart, Lamarr Trotti, Jerry Cady and others for this award.

"Wilson" Won These Awards

"WILSON," by the way, won six individual awards in the Academy of Motion Picture Arts and Science voting. Those winning Oscars for "Wilson" were: Lamarr Trotti for best original screen-play; Leon Shamroy, best colour photography; Barbara McLean, best editing; Edmund Hansen, best sound; Thomas Little, best interior decoration; Wiard Ihnen, best art decoration.

Again, the award for 1944's finest achievement in documentary films went to Louis de Rochemont, 20th Century-Fox producer, for "The Fighting Lady."

The KINE. Put 20th-Fox On Top

FURTHER honours went to Joseph LaShelle for black-and-white photography in his "Laura." Grove Laube, head of the scientific

MURRAY SILVERSTONE

laboratory, won recognition in the award for scientific and technical achievements.

It was in the KINE New Year issue for 1945 that 20th-Fox was voted by R. H. ("Josh") Billings as the leading producers for 1944—that's a place which we have every hope of maintaining with our current season's programme.

20th Century-Fox, progressive as it is, is far from having reached its peak of expansion. Spyros P. Skouras intends to keep the Fox studio high among the fastest-growing organisations in the Industry to-day.

How They Came to 20th-Fox

TWO of the men who are helping Spyros P. Skouras to maintain and improve on the high standards set by 20th Century-Fox, are Jaseph M. Schenck, executive production head, and Darryl F. Zanuck, vice-president in charge of production.

Darryl F. Zanuck

started his career in the film business at 16—with a fifty cent a day studio job. But it wasn't as simple as that. He served with the U.S. Forces during the 1914 war and subsequently decided to take up magazine writing as a career—with little success.

Needing money he went to work as a longshoreman on the San Pedri waterfront. Then he tried his hand in the fight ring as a lightweight and was knocked out in the first round.

Still aiming at the film business he set about organising the Darryl Poster Service. This provided a small income which enabled him to write more stories—and he subsequently sold one to the Fox Film Corporation.

He later had a novel published, was employed by Fox as a scenario writer, worked on Rin-Tin-Tin scripts for Warners and was made a Warner associate producer. He became Schenck's right-hand man in the new 20th Century Pictures Company in 1933. By 1935, at the age of 33, Zanuck found himself in charge of production at Movietone City as vice-president of 20th Century-Fox.

Joseph M. Schenck

was born in Russia in 1882, emigrating to the U.S. in 1892. He started life by working in a factory, then, after finishing high school education, set up business as a druggist.

With 600 dollars that he had saved he built Paradise Park amusement fair, New York.

During the "Paradise" days, Marcus Loew leased ground space to show moving films in a car. Schenck was interested and invested in the new invention. Later he became a chief figure in the Loew Theatrical Enterprises.

He bought screen rights to a magazine story, produced a picture and sold it to the Fox Corporation.

It was Schenck who signed Roscoe (Fatty) Arbuckle for comedies to Paramount. He produced Constance and Norma Talmadge films and signed up Buster Keaton in 1919.

Schenck became chairman of United Artists' board of directors in 1924 after six years as an independent producer. He became president of the corporation in 1927, setting up the 20th Century company with Darryl Zanuck in 1935.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Appeal.
†Blood and Sand (20th Century-Fox)—American.	123 min. (A)	Tyrone Power, Linda Darnell, Rita Hayworth.	Full-blooded, tremendously poignant all-Technicolor romantic melodrama, based on Vincent Blasco Ibanez's widely read novel of the Spanish bullring. Originally reviewed in the KINE issue of Dec. 4, 1941.	Outstanding reissue. Should not harm youngsters.
*Journey Together (RKO-Radio)—British.	95 min. (U)	Richard Attenborough, Jack Watling, Edward G. Robinson.	Solid, atmospherically authentic British story documentary, directed, played, photographed and produced by serving members of the R.A.F. Last lap protracted, but major portion good propaganda and entertainment.	Worthwhile "recruiting poster" for the majority of audiences. Great for youngsters.
Rhapsody in Blue (Warner)—American.	138 min. (U)	Robert Alda, Joan Leslie, Alexis Smith.	Moving and melodious musical drama based on the life of George Gershwin, America's most brilliant modern composer. Treatment human and showmanlike, characterisation good, direction resourceful and technical presentation marvellous.	Excellent general booking. Great for the family.
Secret Journey (Anglo-American).	67 min. (U)	Basil Radford, Patricia Medina, Thorley Walters.	Romantic spy melodrama of pre-war vintage with sentiment as its keynote. Originally reviewed in KINE., May 25, 1939.	Usable reissue of its type.
The Deputy Drummer (Anglo-American).	70 min. (U)	Lupino Lane, Jean Denis.	Musical comedy first reviewed in KINE, Sept. 19, 1935. Star works hard, but humour is crude.	Quota label.
†Wizard of Oz, The (M-G-M)—American.	101 min. (A)	Judy Garland, Frank Morgan, Ray Bolger.	Spectacular all-Technicolor romantic fantasy, adapted from L. Frank Baum's delightful best seller. Originally reviewed in the "KINE." issue of December 21, 1939.	Capital revival for all classes. Will appeal to all classes, youngsters included.

* British picture. † In Colour.

REVIEWS FOR SHOWMEN

Rhapsody in Blue

Warner. American (U). Directed by Irving Rapper. Featuring Robert Alda, Joan Leslie and Alexis Smith, 12,686 ft. Release not fixed.

A MOVING and melodious musical drama covering fully the tragically short but crowded life of George Gershwin, America's most popular modern composer of catchy and near-classical music. It is, of course, a success story, but although fame and riches crowned the central character's spectacular and meteoric career, it carries a strong and lofty human interest.

It possesses an ingratiating family angle—Gershwin's early life in New York's poverty-stricken East Side is delightfully and humourously depicted—and shy, yet appealing romantic asides give it warmth and humanity, and at the same time subtly stresses the hero's constant mental conflict between a powerful urge to make money quickly, and an equally strong desire to educate and equip himself for lasting fame; consequently the glittering screen biography has substantial psychological backing. The acting, too, meets all demands—Robert Alda is quietly effective as Gershwin—and the technical presentation is marvellous.

The period background has been recreated faithfully and Gershwin's ear-tickling and serious compositions are authentically presented under a box-office title. Excellent general booking, one of the biggest box-office certainties of the year.

Story.—George Gershwin, a poor East Side kid, has a natural talent for music. His family scrape to pay for his lessons, and at eighteen he becomes a student of Professor Frank, an eminent teacher. The Professor plans a classical career for him, but he wants easy success, and turns to popular song-writing. "Swanee," was his initial hit, and from thence on the money rolls in. Ira, his younger brother, writes the lyrics for his tunes and modestly shares in their success. "Rhapsody in Blue" is Gershwin's first serious work, and when Paul Whiteman and his orchestra play it at the Æolian Hall before a critical and fashionable audience it brings instant fame. There are two women in his life, Julie, a pretty entertainer, and Christine Gilbert, a sophisticated artist. He meets Christine while studying in Paris, and she returns with him to New York, but she soon realises that his life is wrapped up in his music and rejects his offer of marriage. He then turns to Julie, whom he had sadly neglected, but she, too, can see that his determination to write more and more and better and better music is the only vital passion in his life. Finally, he burns himself out and dies at an early age while his latest concerto is being broadcast by Walter Damrosch, with Oscar Levant, his great friend and admirer, at the piano.

Acting.—Robert Alda, a comparative newcomer, gives a sincere and natural performance as the brilliant but restless Gershwin, the young man who, to quote the American critics, "gave modern America her voice." He quietly gets under the skin of and lives the part. Joan Leslie is a winsome, talented and appealing Julie, and Alexis Smith has poise, or, better still, class, as Christine. Albert Basserman, Maurice Carnovsky and Oscar Levant also distinguish themselves at the head of a fine supporting cast as Professor Frank, Papa Gershwin and Levant respectively.

Production. — The picture is obviously chronologically accurate, but long as it is, it contains no superfluous detail. All the salient situations and twists have dramatic significance and, equally important, provide effective and appropriate cues for Gershwin's many song hits and meritorious orchestral works. The superlative presentation of the Gershwin's songs and concertos against faithfully recreated backgrounds, with, in many cases, the original singers, pianists and orchestras—Al Jolson, Paul Whiteman, Hazel Scott, Tom Patricola, George White, Anne Brown and Oscar Levant are but a few of the old-timers who put in an appearance—is not, however, the only outstanding feature of the prodigious entertainment. It is its searching insight into the mental and artistic make-up of Gershwin, as much as its breathtaking and nostalgic musical scenes and vignettes, that rockets it to the highest box-office bracket.

The climax, with its magnificent and breathtaking presentation and recording of "Rhapsody in Blue," is terrific. High and low-brow alike will respond to the film's humanity and showmanship. It is, we repeat, the "Humoresque" of the talkies.

Points of Appeal.—Exciting, moving and amusing real-life story, very good characterisation, brilliant technical presentation, popular music, terrific exploitation values, strong family angle, "U" certificate, and box office title.

Journey Together

RKO-Radio. British (U). Directed by John Boulting. Featuring Richard Attenborough, Jack Watling and Edward G. Robinson. 8,552 feet. Release not fixed.

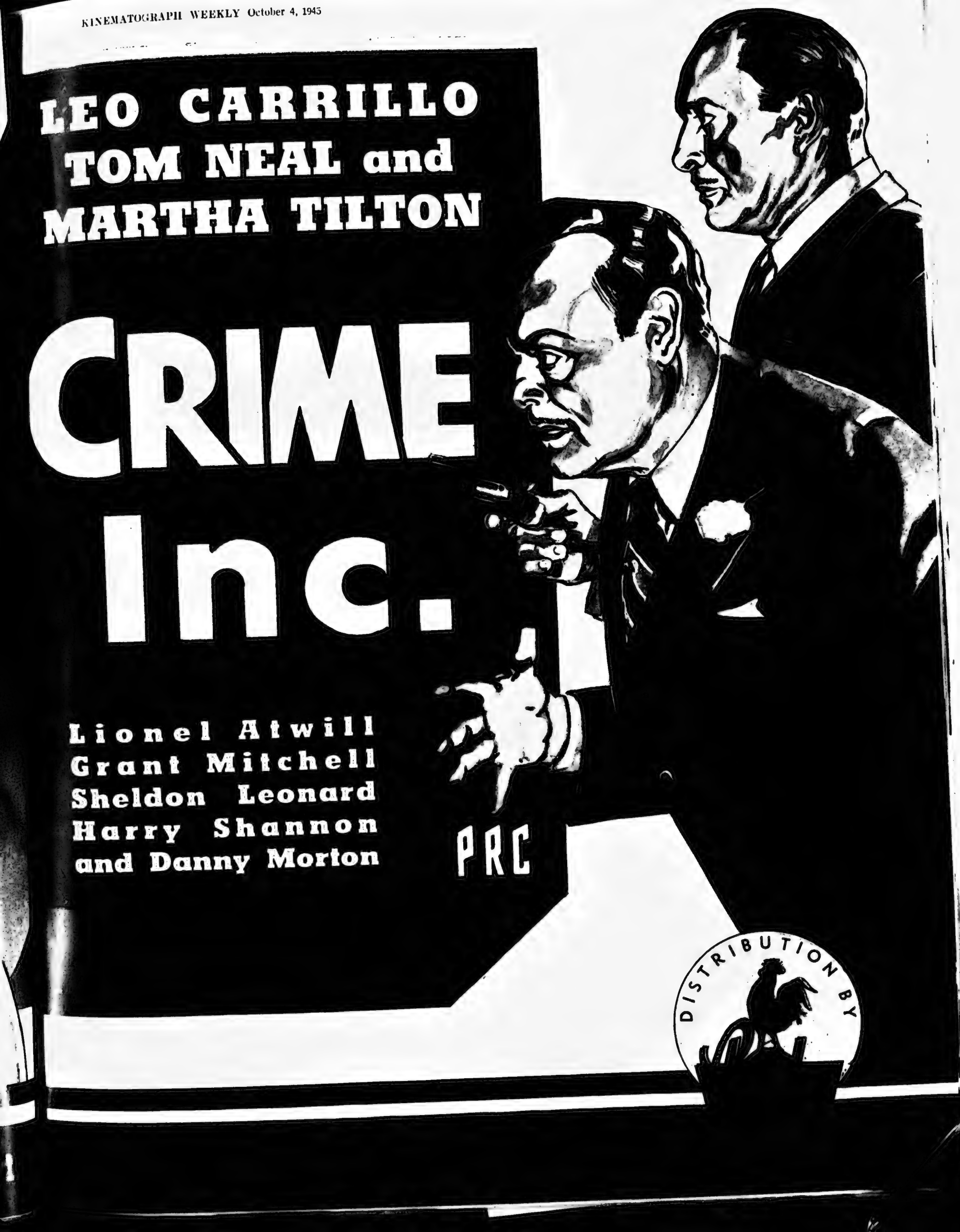
ENTERTAINING and exciting British story documentary, directed, played, photographed and produced mainly by serving members of the Royal Air Force. Dedicated to the "Few who trained the Many" and set partly in England, partly in America and partly in Canada, it covers fully the initiation, instruction and graduation of eager young R.A.F. cadets, and culminates spectacularly with a realistic saturation raid on Berlin. It is, of course, atmospherically accurate, and exceedingly well characterised. There is a human touch and a keen sense of humour about the film which should have been a couple of years sooner and at least 20 minutes shorter. But better a belated tribute to the R.A.F. or, for that matter, any one of our Services, than no back-slapping at all. Junior will love it. Worthwhile and entertaining subject for the majority of audiences and halls.

Story.—David Wilton, a 19-year-old elementary schoolboy, and John Ainsworth, a young Cambridge undergraduate, become friendly while attached to an R.A.F. training wing. Both want to be pilots, and David, who

Continued on page 39

SOMETHING TO CROW ABOUT

The story that shocked America. So true . . . so revealing . . . they put the author in prison. Action filled and suspense laden drama of racketeers and the 'big shots' of the New York underworld.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SHOWMEN'S TRADE REVIEW

HARRY CAREY & PAUL KELLY

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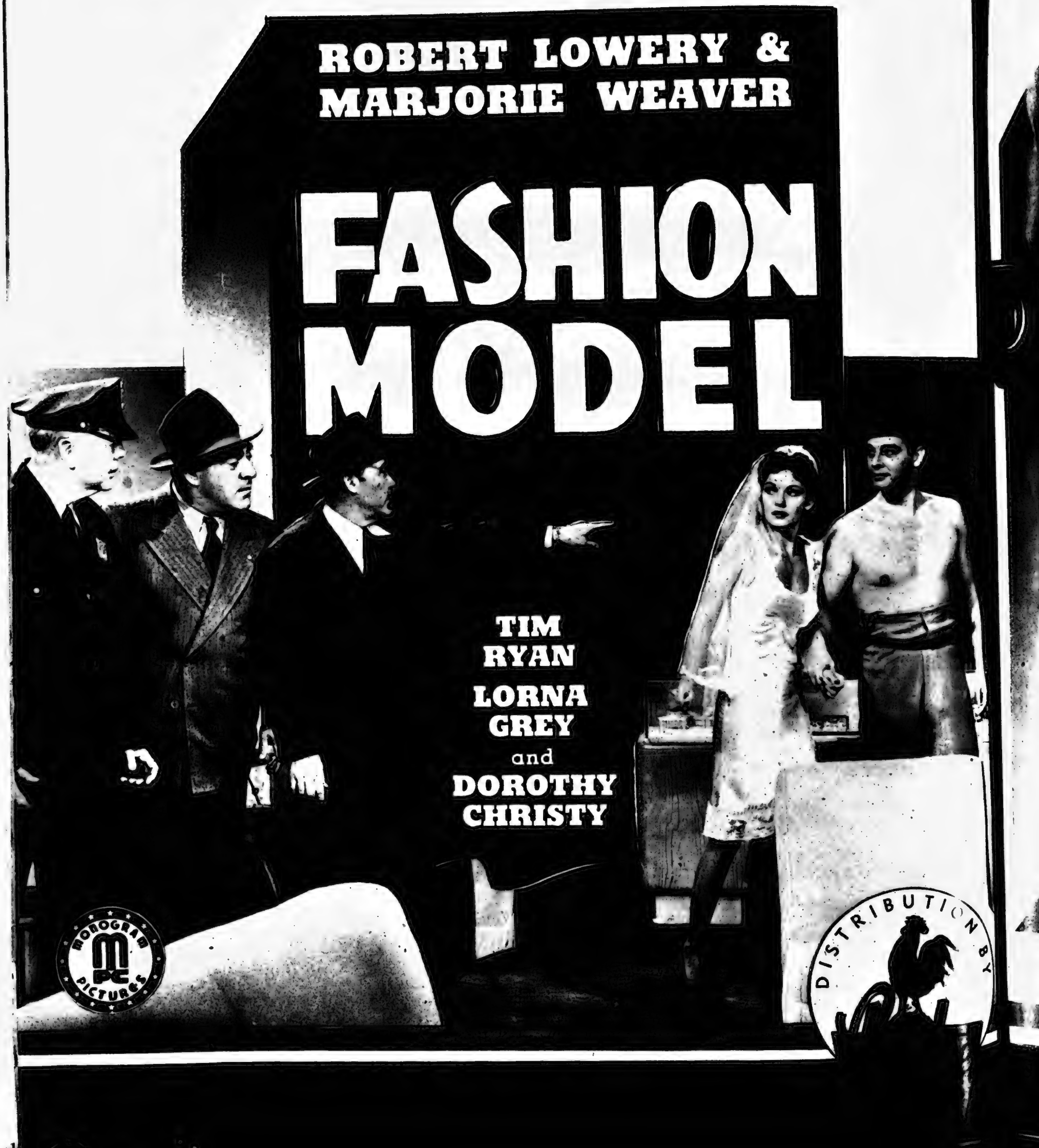

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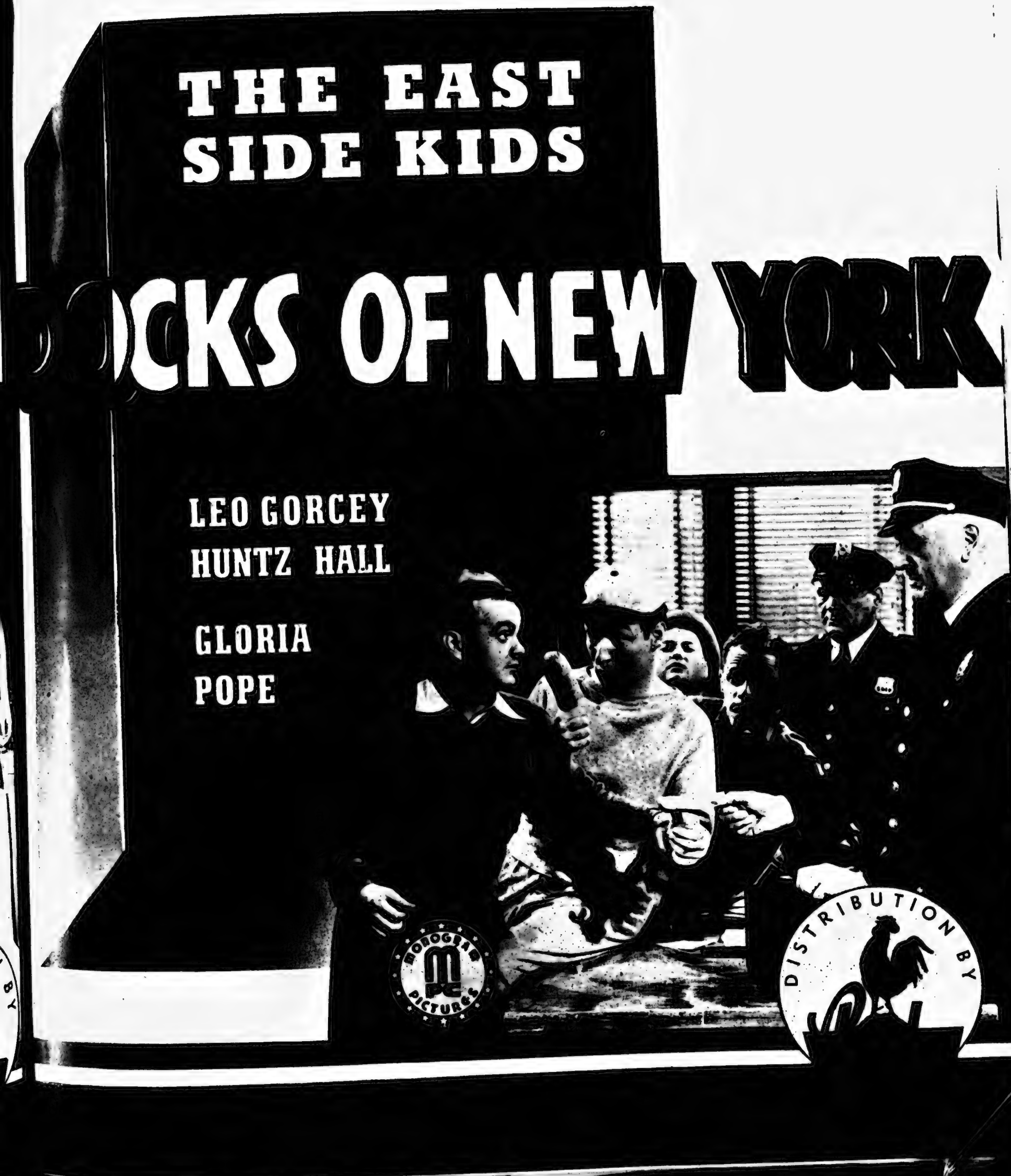

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KAY FRANCIS IN A SCENE FROM THE PATHE-MONOGRAM SUPER SPECIAL PRODUCTION "DIVORCE," STARRING KAY FRANCIS AND BRUCE CABOT WITH HELEN MACK.

REVIEWS—*continued from page 26*

Reissues

Blood and Sand

Twen... Century-Fox. American (A). Photographed in Technicolor. Directed by Rouben Mamo... Featuring Tyrone Power, Rita Hayw... and Linda Darnell. 11,214 ft. Release not fixed.

RI... and full-blooded romantic melodrama, superbly photographed in Technicolor, based on Vincent Blasco Ibanez's widely read novel of the Spanish bullring. We praised its originality, fine acting, terrific scope, compelling heart and human interest, appealing sentiment and thrilling spectacle when it was first reviewed in the KINE. issue of December 4, 1941. Seen for the second time, it still packs tremendous dramatic punch and retains its many human, down-to-earth qualities. Its star values are as bright as ever. Outstanding reissue.

Points of Appeal.—Strong, exciting and unusual story, thrilling bullring sequences, intriguing romantic interest, very good characterisation, breathtaking staging, Technicolor, and box-office stars and title.

The Wizard of Oz

M-G-M. American (A). Photographed in Technicolor. Directed by Victor Fleming, Featuring Judy Garland, Frank Morgan and Ray Bolger. 9,143 ft. Release not fixed.

"SPECTACULAR all-Technicolor romantic fantasy, smoothly adapted from L. Frank Baum's popular American fairy tale. The major action takes place in a picturesque land of make-believe and the illusion is attractively and substantially supported by clever acting, marvellous stagecraft and bright and appropriate songs. Outstanding novelty and box-office attraction for young and old alike." This is what we said when the picture was originally reviewed in the KINE. issue of December 21, 1939. There is nothing to add, both its entertainment and star values have retained their warmth and lustre. Capital revival for all classes, and the family in particular.

Points of Appeal.—Happy, friendly and thoughtful story, very good character drawing, pleasing numbers, good moral, Technicolor and obvious title and star values.

The Deputy Drummer

Angl... American. British (U). Directed by Hen... W. George. Featuring Lupino Lane and ... an Denis. 6,443 feet. Release not fixed.

MU...SICAL comedy featuring Lupino Lane as a struggling composer who adopts the name Lord Miggs, and is involved in a series of situations relying almost entirely on knockabout and the crudest form of humour for laughs. It had little to recommend it when first reviewed in the KINE. on September 19, 19... and it certainly hasn't improved with keeping.

Apart from mentioning the star's name and his dancing and singing abilities, we think the least said about it the better.

Secret Journey

A... American. British (U). Directed by J... Baxter. Featuring Basil Radford, P... cia Medina and Thorley Walters. 6,045 feet. Release not fixed.

ROMANTIC espionage melodrama of pre-war origin. This does not call for any change of the verdict given in our original review of May 25, 1939, when we said: "It is very sweet and pretty, but a modern audience is apt to demand more espionage fare than the tender exposition of loving youngsters."

The story, fashioned on familiar Secret Service lines, is very thin and has to rely on sentiment for its appeal.

Basil Radford leaves nothing to chance as the hero, while Patricia Medina provides the love interest. Points in its favour are title and handy footage.

SHORTS REVIEWED

COLUMBIA

SCREEN SNAPSHOTS, No. 132. American (U). 882 feet. Release not fixed.—Top-line stars featured in a Hollywood War Bond drive. A fashion note is introduced with a display watched by leading actresses. An average quality addition to the series.

SCREEN SNAPSHOTS No. 133. American (U). 814 feet. Release not fixed.—Admirers of Tom Mix and Will Rogers are afforded the opportunity of renewing acquaintance with these popular players of the past. It shows early periods of their lives up to the summit of their stardom. Good fill-up.

THREE PESTS IN A MESS. American (A). 1,379 feet. Release not fixed.—Crazy comedy by The Three Stooges. A chase by ghostly and devilish impersonators through a graveyard provides plenty of scope for the trio's laugh-making antics. Average booking of its kind.

FILM CENTRE

CANADIAN TRANS-ATLANTIC EXPRESS. Canadian (U). 1,600 feet. Release not fixed.—The important war-time task of transporting troops and materials by railroads is told in this production by the National Film Board of Canada. A most interesting and instructive short.

M-G-M

MAKE FRUITFUL THE LAND. British (U). 1,478 feet. Release not fixed.—Students of British agriculture methods and lovers of the country will revel in this delightful colour production. The history of the crop-rotation system and commentary by a Sussex farmer on the working of his own land are the highlights. Good booking for all classes.

PHANTOMS, INC. American (A). 1,498 feet. Release not fixed.—Fake spiritualists are taken to task by this latest "Crime Does Not Pay" featurette. It is a revelation of their criminal methods and activities. Well up to the standard of the series.

MOUSE IN MANHATTAN. American (U). 738 feet. Release not fixed.—More misadventures of Tom the Cat and Jerry the Mouse, in Technicolor. An average laugh-maker.

WESTMINSTER ABBEY. British (U). 1,790 feet. Release not fixed.—The historical background and architectural beauty of the famous Abbey have been chosen by the British Council in this, another of their excellent series. An interesting featurette for all classes.

LOCAL GOVERNMENT. British (U). 1,911 feet. Release not fixed.—Another instructive British Council documentary illustrating the functions and responsibilities of local government. A good subject with a high standard of treatment and presentation.

JERKY TURKEY. American (U). 677 feet. Release not fixed.—A fairly amusing Technicolor cartoon of a turkey's "trot" to escape the attentions of a well-fed Pilgrim Father. Moderately good.

OUR PALS. British (U). 1,484 feet. Release not fixed.—Short on the ever-popular canine subject. Commentated by Leslie Mitchell, it introduces such specimens as Alsatians, Scotties, Great Danes and Bloodhounds and Pointers in their own sphere. Excellent short feature.

THE MOUSE COMES TO DINNER. American (U). 665 feet. Release not fixed.—Cartoon of the feud between a cat and a small, but brave, mouse. Made in Technicolor, this featurette will amuse all cartoon fans.

THE MAN ON THE BEAT. British (U). 1,016 feet. Release not fixed.—Nutshell documentary on British policemen and their training. The film covers the training in detail and makes the most of its subject matter. Interesting featurette for all classes.

RKO-RADIO

DONALD'S CRIME. American (U). 726 feet. Release not fixed.—Another highly amusing addition to the Disney Donald the Duck cartoons. Good family booking for all districts.

RENOWN

CALIFORNIA MISSIONS. American (U). 1,013 feet. Release not fixed.—A story featuring Franciscan Friars who under extreme hardships built their places of worship along a thousand-mile road from New Mexico to what is now Los Angeles, California. Average attraction for the masses.

WASHINGTON IN VIRGINIA. American (U). 983 feet. Release not fixed.—Virginian scenery at its best is seen in this high-quality featurette which, by means of historical landmarks, traces the life of George Washington. A good fill-up.

BEACH SPORTS. American (U). 957 feet. Release not fixed.—Aquatic sports of all descriptions provide entertaining and instructive material for this latest addition to the Bill Comm Sport Series.

MANHATTAN WATERFRONT. American (U). 999 feet. Release not fixed.—An interesting tour of New York's world famous waterfront with shots of the enormous docks and shipping activity. A useful addition to any programme.

Journey Together

—*continued from page 26*

is better at theory than John, helps the latter over the first hurdle. The two lads are then sent to America to complete their training. John shines at practical flying and soon passes his "solo." Dean MacWilliams, their American instructor, takes to David, but he fails to make good landings and is transferred to Canada to study navigation. He hates the idea, but eventually makes the grade, and, on his return to England, finds himself attached to the same bomber station as John, now skipper of a ship and proud possessor of the D.F.M. He ultimately joins John's ship, and, after getting a few grim looks from the rest of the crew, proves himself during a raid over Berlin, ending with a forced landing "in the drink."

Acting.—Richard Attenborough contributes a natural and likeable performance as the chequered elementary school cadet David, and Jack Watling is equally effective as the more confident and exuberant John. Edward G. Robinson is responsible for a friendly and vital cameo as the American instructor MacWilliams, and Bessie Love revives memories in the small rôle of MacWilliams' wife. The support, too, is impeccable.

Production.—The authentic detail, shrewdly coloured with a number of neat sentimental and comedy touches, blends smoothly into the main narrative of healthy cadet rivalry and much of the dialogue is crisp. The absence of bombast, too, is refreshing, but, unlike "Target for To-night," which, by the way, it closely resembles in its concluding reels, and America's "Memphis Belle," it hangs fire towards the finish. In picking a Berlin raid for the climax, Terence Rattigan, the author, not only resorts to the obvious, but reiterates the highlights of "Target for To-night." The film should have ended on a sharper and more original note.

Points of Appeal.—Wholesome, authentic, amusing and occasionally thrilling story, very good characterisation, smooth dialogue, excellent photography, wholesome, if belated, propaganda, irresistible schoolboy angle and title and star.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period August 7, 1945, to September 17, 1945. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
AUGUST 7.				
New Pathe Pictorial Nos. 53/65 (series)—				
New Pathe Pictorial, No. 53.	Pathe Pictures	Pathe Pictures	904	Br./R. 8456
New Pathe Pictorial, No. 54.	,, ..	,, ..	892	Br./R. 8457
New Pathe Pictorial, No. 55.	,, ..	,, ..	904	Br./R. 8458
AUGUST 13.				
The True Glory ..	Warner Bros.	Ministry of Information and United States Office of War Information.	7,584	Br./E. 8461
AUGUST 20.				
They Knew Mr. Knight	G.F.D... ..	Independent Producers	8,323	Br./Tr. 8468
AUGUST 22.				
New Pathe Pictorial (Series Nos. 40/52)—				
New Pathe Pictorial No. 48.	Pathe Pictures	Pathe Pictures	805	Br./R. 8474
AUGUST 25.				
Home Sweet Home ..	Butcher's ..	Butcher's ..	8,245	Br./R. 8475
Canada's North West..	N.S.S. Productions	Canadian National Film Board	900	Br./E. 8476
AUGUST 27.				
Island Folk	Paramount ..	British Foundation Pictures	1,727	Br./R. 8477
AUGUST 28.				
Some Like it Rough ..	Warner ..	Public Relationship Films.	1,226	Br./R. 8487
SEPTEMBER 3.				
New Pathe Pictures Nos. 40/52 (series) :—				
New Pathe Pictorial No. 49.	Pathe	Pathe	946	Br./R. 8493
Air Cadets	Film Centre ..	National Film Board of Canada.	1,530	Br./E. 8494
SEPTEMBER 6.				
Perfect Strangers ..	M-G-M.. ..	M-G-M.. .. London	9,224	Br./Tr. 8502
SEPTEMBER 7.				
Painted Boats ..	Ealing Dist. ..	Ealing Studios	5,676	Br./R. 8503
SEPTEMBER 11.				
Women at War ..	M-G-M ..	Topical Press Agency.	3,040	Br./E. 8504
The Echo Murders ..	Anglo-American	Strand Film ..	6,708	Br./R. 8505
The Crofters	Kinograph Distributors.	C. J. Cayley Productions.	1,545	Br./R. 8506
Waterways	,, ...	B.S. Productions.	1,510	Br./R. 8507
SEPTEMBER 13.				
Sport and Country ..	Renown Pictures.	Harry Gordon & Gordon Myers.	3,115	Br./E. 8515
Hints and Tips No. 2..	RKO-Radio ..	British Foundation.	1,501	Br./R. 8516
New Pathe Pictorial Nos 40/52 (series) :—				
New Pathe Pictorial No. 50.	Pathe	Pathe	845	Br./R. 8517
New Pathe Pictorial No. 51.	,, ...	,, ...	857	Br./R. 8518
SEPTEMBER 15.				
Our Club Magazine No. 4.				
Modern Mermaids ..	G.F.D... ..	G.B. Instructional.	872	Br./R. 8525
Our Club Magazine No. 5—				
By the River ..	,, ...	,, ...	856	Br./R. 8526
SEPTEMBER 17.				
Trans-Canada Express	Film Centre ..	National Film Board of Canada.	1,950	Br./E. 8527

FOREIGN

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
AUGUST 7.				
X Marks the Spot ..	British Lion ..	Republic Productions	5,028	F. 8449
Bells of Rosarita ..	,, ..	,, ..	6,128	F. 8450
A Sporting Chance ..	,, ..	,, ..	5,017	F. 8451
Identity unknown ..	,, ..	,, ..	6,377	F. 8452
Hitchhike to Happiness	,, ..	,, ..	6,510	F. 8453
The Cheaters	,, ..	,, ..	7,839	F. 8454
G.I. Honeymoon ..	Pathe Pictures ..	Monogram Pictures	6,300	F. 8455
AUGUST 9.				
Week-End at the Waldorf.	M-G-M	M-G-M	11,633	F. 8459
AUGUST 13.				
Ten Little Niggers ..	20th Century-Fox	Popular Pictures	8,750	F. 8460
AUGUST 20.				
Pan Americana ..	RKO-Radio ..	RKO-Radio ..	[illegible]	F. 8462
Men in Her Diary ..	G.F.D.	Universal ..	[illegible]	F. 8463
Destiny..	,, ...	,, ...	[illegible]	F. 8464
The Frozen Ghost ..	,, ...	,, ...	[illegible]	F. 8465
Waikiki Melody ..	,, ...	,, ...	[illegible]	F. 8466
Boogie Woogie Sioux	,, ...	,, ...	[illegible]	F. 8467
The Brighton Strangler	RKO-Radio ..	RKO-Radio ..	[illegible]	F. 8469
African Diary ..	,, ...	Walt Disney Productions.	[illegible]	F. 8470
AUGUST 22.				
Army Wives ..	Pathe Pictures ..	Monogram Pictures	[illegible]	F. 8471
Follow the Leader ..	,, ...	,, ...	[illegible]	F. 8472
Range Law	,, ...	,, ...	[illegible]	F. 8473
AUGUST 27.				
Son of Lassie	M-G-M	M-G-M ..	[illegible]	F. 8478
Her Highness and the Bellboy.	,, ...	,, ...	[illegible]	F. 8479
The Seesaw and the Shoes.	,, ...	,, ...	[illegible]	F. 8480
Where Do We Go from Here.	20th Century-Fox	20th Century-Fox	[illegible]	F. 8481
AUGUST 28.				
Rogues' Gallery ..	Pathe	P.R.C. Pictures	[illegible]	F. 8482
Strange Illusion ..	,, ...	,, ...	[illegible]	F. 8483
There Goes Kelly ..	,, ...	Monogram Pictures.	[illegible]	F. 8484
Dillinger	,, ...	,, ...	[illegible]	F. 8485
God is My Co-Pilot ..	Warner	Warner	[illegible]	F. 8486
SEPTEMBER 1.				
You Came Along ..	Paramount ..	Paramount ..	[illegible]	F. 8488
Artistry in Rhythm ..	G.F.D.	Universal ..	[illegible]	F. 8489
Barber of Seville ..	,, ...	,, ...	[illegible]	F. 8490
Author in Babyland ..	,, ...	,, ...	[illegible]	F. 8491
Rockabye Rhythm ..	,, ...	,, ...	[illegible]	F. 8492
SEPTEMBER 4.				
Within These Walls ..	20th Century-Fox	20th Century-Fox	[illegible]	F. 8495
Indiscretion	Warner Bros. ..	Warner Bros. ..	[illegible]	F. 8496
Escape in the Desert ..	,, ..	,, ..	[illegible]	F. 8497
Devotion	,, ..	,, ..	[illegible]	F. 8498
It Shouldn't Happen to a Dog.	RKO-Radio ..	RKO-Radio ..	[illegible]	F. 8499
SEPTEMBER 6.				
Bewitched	M-G-M	M-G-M	[illegible]	F. 8500
The Valley of Decision	,, ..	,, ..	[illegible]	F. 8501
SEPTEMBER 12.				
Dancing Ladies ..	Columbia ..	Columbia ..	[illegible]	F. 8508
A Thousand and One Nights.	,, ..	,, ..	[illegible]	F. 8509
The Power of the Whistler	,, ..	,, ..	[illegible]	F. 8510
The Fighting Guardsman	,, ..	,, ..	[illegible]	F. 8511
Screen Snapshots, No. 134.	,, ..	,, ..	[illegible]	F. 8512
Screen Snapshots, No. 135.	,, ..	,, ..	[illegible]	F. 8513
To the Shores of Iwo Jima.	,, ..	United States Office of War Information.	[illegible]	F. 8514
SEPTEMBER 13.				
Circumstantial Evidence	20th Century-Fox	20th Century-Fox	[illegible]	F. 8519
SEPTEMBER 15.				
That's the Spirit ..	G.F.D.	Universal ..	[illegible]	F. 8520
Lady on a Train ..	,, ..	,, ..	[illegible]	F. 8521
The Strange Affair of Uncle Harry.	,, ..	,, ..	[illegible]	F. 8522
Air Raid Warden ..	,, ..	,, ..	[illegible]	F. 8523
Boogie Woogie Man ..	,, ..	,, ..	[illegible]	F. 8524

The entry in the Register of the film "Some Like It Rough" (Br. [illegible]) registered in the name of N.S.S. Productions, Ltd., on December 15, 1944 has been cancelled.

The registered title of the film "Double Crime in the Maginot Line" (F. [illegible]), notification of which appeared in the *Board of Trade Journal*, March 17, 1938, has been altered to "Treachery Within."

The registered title and length of the film "The Battle" (F. 10,000) notification of which appeared in the *Board of Trade Journal*, April 12, 1934, has been registered to "Hara-Kiri," registered length 6,282 feet.

ALTERATIONS OF LENGTH.

Title of Film.	Registered No.	Date of Registration.	Original Length (feet).	Amended Length (feet).
Variety Jubilee	Br./R. 6221	22.3.43	8,342	[illegible]
Gert and Daisy's Week-end ..	Br./R. 4632	1.11.41	7,110	[illegible]
Captain Eddie	F. 8425	23.7.45	9,675	[illegible]

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas

Br./DR. indicates "Registered for the exhibitors' quota and doubled the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled the renters' quota."

Next from G.F.D.

Lee Tracy and Brenda Joyce are the stars in I'LL TELL THE WORLD for Trade show by G.F.D. on October 16

UNPUBLISHED SONGS BY GERSHWIN USED BY 20th-FOX

Several of the melodies which George Gershwin had completed and was planning to use before he died, eight years ago, will be played and sung for the first time in a forthcoming 20th-Fox film.

Ira Gershwin, the composer's brother, who wrote most of the lyrics for his tunes, has disclosed that George Gershwin left many completed unpublished compositions, which have since been catalogued and annotated according to their theme and suitability, for use in appropriate settings.

The Technicolor Betty Grable, Dick Haymes' musical comedy, "The Shocking Miss Pilgrim," which producer William Perlberg will start shortly, under the direction of George Seaton, will be an all-George Gershwin musical.

Operators Put Out Box Fire

Prompt action by the chief operator prevented a serious fire at the Carlton, Cosham, Portsmouth, when a film in the operating box snapped at the beginning of the last performance on September 23.

Two reels of film were burned but by forcing his thumb into the film trap the operator, D. Winn, prevented an explosion, and smothered the flames with an asbestos blanket.

The kinema was full at the time, but the audience was unaware of the incident until the manager, P. Troops, informed them that an accident had occurred and that the programme would be discontinued.

All schoolchildren in Leighton Buzzard, Beds, were recently given a free show at the Oriel.

Metro Aims for Star Values

Two New "Series" Pictures

MGM is preparing a schedule of new productions that makes the best use of its contract stars. Most of the pictures will be light entertainment—including two new "series" films, a Masie and a Private Hargroves comedy.

"Anchors Aweigh," starring Frank Sinatra, Kathryn Grayson and Gene Kelly, has done the best business enjoyed by the Capitol, New York.

Critics' Praise

The film critics, as well as the public, have well praised the film. Jose Iturbi appears prominently in support of the three stars, and Dean Stockwell, Pamela Britton, "Rags" Ragland, Billy Gilbert, Henry O'Neill, Carlos Ramirez, James Flavin and Edgar Kennedy have other rôles. George Sidney directed.

Five Episodes

Van Johnson was recently selected for the most important rôle of his career. He will portray the central character in "The Common Sin," the cast of which will outnumber those of such pictures as "Dinner at Eight" and "Grand Hotel." Thirty-one leading screen players will appear in the film.

The story itself is divided into five separate episodes with the continuous thread of the plot held together by Johnson. He plays a happy, sincere and successful young fellow who is sent to jail for 60 days as a thief. As the plot unwinds it brings out the fact that in anyone's life there is one day in which, except for sheer luck, he could be found guilty of some crime—big or small.

Good Opportunity

Johnson, as this boy whose life is completely changed because of such a day, is given an opportunity afforded few actors.

Margaret O'Brien, Elizabeth Taylor and Jane Powell are to appear together in "A Date With Judy," adapted from the popular American radio programme of the same name.

NO DANCING AT THE WEST END, BIRMINGHAM

Requisitioned during the war by the Post Office and other Government departments, the dance hall attached to the West End kinema, Birmingham, was expected to become available again this autumn. With dancing "banned" at the Town Hall, the centre of the city is without a dance hall providing accommodation for more than two or three hundred people. The G.-B. has been negotiating with the Ministry of Works for the past six months for permission to redecorate and refurnish it, but so far have been unsuccessful.

GRAND GUIGNOL

By BEN of B.N.

IT seems we are in for a boom in the horrific and supernatural, and, as usual, we at British National are well prepared to meet this demand. Without giving away too much of the story we can tell you that "Latin Quarter" is Grand Guignol. You remember those spine tingling plays that caused such a sensation a few years back? Well, this is an eerie mystery tale of the Bohemian Quarter of Paris towards the end of last century, a story of strange happenings among the recklessly living and loving students of Montmarte and its environs.

Behind the romances, the gay and hectic parties, mystery lurks in the shadows and weird unbelievable happenings are taking place. It seems an odd mixture, gaiety and romance, mystery and the intangible, but then it is a film that is different in every way and in it the former is all the greater contrast to the latter.

Derrick de Marney, who was Louis H. Jackson's associate producer on the film, and who stars in it, produced "The Gentle Sex," and Vernon Sewell, who directed, will be remembered for having co-directed "The Silver Fleet." There is a strong cast, with Joan Greenwood, Joan Seton, Frederick Valk, Lily Kahn, Beresford Egan, among those who give outstanding portrayals. Outstanding too, is the camera work of Gunther Krampf, whose blending of light and shadow is perhaps the best thing he has done since "Student of Prague." It contributes much to the success of the picture. Krampf would be the first to acknowledge the debt he owes to art director Holmes Paul, for the two of them work very closely in the matter of set design, working out angles and lighting prior to production.

"Latin Quarter" is a picture for those with strong nerves who, just as the fat boy in Dickens, like to have their flesh creep, and another of the Greater British Nationals well maintaining the standard set by the record breaking "Waltz Time," and the more recently screened "Murder in Reverse." October 16 is the London Trade show date.

Music is being set, as a background for "Trojan Brothers," and Hans May, who is writing it, has also composed a number which Patricia Burke sings in the film.

May's numbers in "Waltz Time" are sweeping the country at the moment, and are breaking all records both in the sheet music line, on recording and on the radio.

On the floor at Elstree we have that all-time theatrical record breaker, "The Lisbon Story," with Patricia Burke playing her original stage rôle, and David Farrar starring in the male lead. Richard Tauber will be another of the stars in the production, and there is Walter Rilla, Esme Percy, and a long list of well-known players.

Percival Mackay is writing special background music for the Oswald Mitchell outdoor production, "Loyal Heart," made almost entirely in the Lakeland beauty spots.

Finally we have some big and sensational news about to break on a recent acquisition which is going to cause a big stir, but that, as the serial stories say, "will be continued in our next."

[ADVT.]

Pathe Presents Monogram's First from Kay Francis

EIGHT FILMS FOR TRADE SHOW

THE first subjects in the Victory Year programme of Monogram and P.R.C. are ready for early presentation by Pathe.

The highlight of this series of top-line productions is "Divorce," the first of the modern dramas with star Kay Francis, who is under a long-term contract to Monogram as star and producer.

Eight pictures figure in the imposing array arranged for Trade show beginning on Tuesday, October 9. Strong drama, exuberant comedy, thrillers and Westerns with music figure prominently in the current set-up.

Kay Francis in "Divorce"

The story of Monogram's "Divorce" deals with a topical and modern problem in a homely fashion, which, it is claimed, has a most powerful feminine appeal.

Kay Francis has the rôle of a much divorced woman who returns to her home town and very nearly wrecks the marriage of her childhood sweetheart played by Bruce Cabot, in his first screen rôle since leaving the Army. A strong supporting cast is headed by Helen Mack, Jerome Cowan, Craig Reynolds and Jean Fenwick.

Boys Against the Japs

An unusual subject is promised in the Monogram film "China's Little Devils," which introduces a new child discovery in the person of the 14-year-old Chinese boy "Ducky" Louie, who is co-starred with Paul Kelly and Harry Carey.

This film is not necessarily a war film although it provides a dramatic side-light on the Chino-Japanese war. It tells how a band of young Chinese boys, who before America entered the war were members of a U.S. mission school, go on marauding expeditions against the Japanese. However much the missionary, played by Harry Carey, tries to stop their exploits, the boys carry on their own little fight against the enemy, until they are faced with odds that can only mean one end to their heroism.

Paul Kelly, as an American airman, and an imposing list of featured players all help to give this original production a moving and dramatic background.

Comedy Thriller

A Pathe-Monogram light-hearted comedy thriller, "Fashion Model" is also included in the group, and Robert Lowery, an up-and-coming newcomer to starring rôles, is teamed with Marjorie Weaver in a merry comedy thriller. They are cast as members of a fashionable dress shop, who become involved in a murder mystery. Thrills and laughter are said to lead on at a rapid pace to a clever denouement. Popular comedian Tim Ryan, Lorna Gray and Dorothy Christy share the featured rôles.

Action Drama

Described as a true story of the "Lawless Thirties" in the States. "Crime Inc." is enacted by a grand cast, headed by Tom Neal, Leo Carillo, Martha Tilton, Lionel Atwill, Grant Mitchele and Harry Shannon.

This P.R.C. factual drama has Martin Mooney as associate producer. He was originally a crime reporter, and this picture is adapted from Mooney's own experiences while covering police court assignments for his paper.

It is the story of the tracking down of a crime syndicate operating behind a cloak of legitimate business, and the well-chosen cast make the most of the drama and suspense that keeps the plot ever full of action.

'Teen Age Comedy

Judy Clark, remembered for her clever performance in "Minstrel Man," will be seen in the new PRC comedy, "Kid Sister," playing opposite Roger Pryor.

Judy Clark is seen as a scatterbrained youngest daughter of a society family who decides to compete with her sister for the favour of a wealthy and eligible young man. She surprises her mother, bewilders the young man and annoys her elder sister, the result being a most hilarious farce.

Outdoors Drama

Duncan Renaldo is starred as the Cisco Kid in "'Cisco Kid Returns," the latest Monogram adventures of the famous bandit of the Borderlands. Teamed with Martin Garralaga as the faithful "Pancho," Renaldo is seen in a gay yet dramatic out-of-doors story which centres around the activities of a city crook to obtain control of the fortune of a murdered rancher.

(*Continued at foot of next column*)

PATHE SCHEDULES EIGHT SHOWS

Tuesday, October 9, 10.45 a.m., Studio One, **China's Little Devils.**

Tuesday, October 9, 2.30 p.m., G.B. Theatre, **Fashion Model.**

Wednesday, October 10, 10.45 a.m., Studio One, **Divorce.**

Wednesday, October 10, 2.30 p.m., G.B. Theatre, **'Cisco Kid Returns**

Thursday, October 11, 10.45 a.m., Studio One, **Crime Incorporated.**

Thursday, October 11, 2.30 p.m., G.B. Theatre, **Kid Sister.**

Friday, October 12, 10.45 a.m., Studio One, **Docks of New York.**

Friday, October 12, 2.30 p.m., Pathe Theatre, **Law Men.**

Kay Francis in Twin Rol

DIVORCE which Pathe is Trade showing on Wednesday, October 10, is the first of the Monogram series of which Kay Francis will be producer and star. Here she is with Bruce Cabot and Helen Mack.

LIBERATED COUNTRIES SEE OUR FILMS

Striking Figures of Presentations

DETAILS of British films screened in liberated European countries under the arrangements made between the Ministry of Information and the British Commonwealth Film Corporation exhibit some very striking figures.

The countries in which these films were exhibited number fifteen, these being Albania, Belgium and Luxembourg, Bulgaria, Czecho-Slovakia, Denmark, Finland, France, Greece, Holland, Hungary, Italy, Jugo-Slavia, Norway, Poland and Roumania, and the striking fact emerges that it is the film of serious purpose which has been most widely distributed. Comedies as a rule occupy the lowest place.

"In Which We Serve" scores the highest figure, having been screened in all of the fifteen countries above-named. "Nine Men" occupies second place with fourteen, and four films, "The Lamp Still Burns," "Pimpernel Smith," "San Demetrio" and "We Dive at Dawn," thirteen. "One of Our Aircraft is Missing" went into twelve countries. "The Gentle Sex," "Halfway House," "The Man in Grey," "Millions Like Us," "The Silver Fleet" and "The Way Ahead" into eleven. "Candlelight in Algeria" entered ten countries, "The Foreman Went to France" and "Fanny by Gaslight" into nine.

On the other end of the scale "The Tawny Pipit," "They Were Sisters," "Proud Valley," "Night of the Fire," and "Madonna of the Seven Moons," only entered one country. "Let George Do It" sharing with "The Goose Steps Out" the entry into two countries. Those entering three countries were "Champagne Charlie," "Greek Testament" (Greece not being one), "Jeannie," "Johnny Frenchman," "Love Story," "Mr. Emmanuel" and "Waterloo Road."

Between the two extremes come "Contraband" (6), "For Those in Peril" (5), "Flemish Farm" (4), "Ghost Train" (7), "Kipps" (6), "Quiet Wedding" (8), "Salute John Citizen" (4).

Also distributed by M. of I. in French North Africa but not under the arrangement outlined above were "In Which We Serve," "Contraband," "Convoy," "The Foreman went to France," "We Dive at Dawn," "Quiet Wedding," "Secret Mission," "One of Our Aircraft is Missing," "The Gentle Sex," "Pimpernel Smith" and "The Lady Vanishes."

Commentary, lip-synchronising or titling have been undertaken in seventeen languages, and every available British feature and short film has been scrutinised by the Political Intelligence Department of the Foreign Office or by M. of I. specialists.

In addition to the feature films, M. of I. shorts and newsreels have been distributed.

There are some snappy Latin-American songs and plenty of comedy in this Pathe-Monogram picture.

East Side Kids Again

No Pathe group would be complete without the latest additions to the popular East Side Kids series, and a Western starring Johnny Mack Brown. In "Docks of New York," Leo Gorcey at the head of the gang tracks down an ingenious jewel-thieving organisation and, needless to say, the fights and laughter follow in quick succession.

The new Western is "Law Men," and here Mack Brown and henchman Raymond Hatton are seen as U.S. Marshals sent to a cattle town in New Mexico to investigate a series of daring bank robberies, and in their usual hard-riding fashion succeed in cleaning up the town's troubles.

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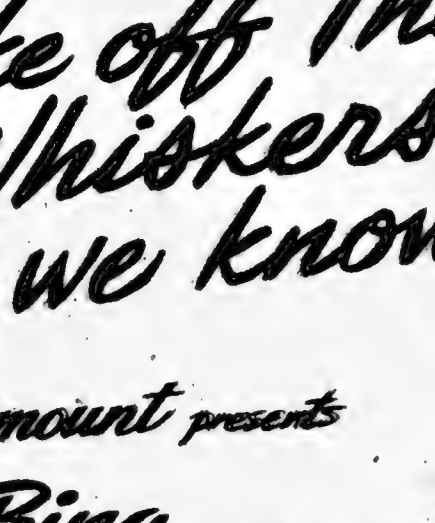

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STUDIO WHAT'S ON

☆

STANLEY HOLLOWAY has joined the cast of "Wanted for Murder," which Harold French will direct for Excelsior Pictures. The film is being made for 20th-Fox and will be distributed in the U.S. as well as this country. Eric Portman and Dulcie Grey play the leading parts.

✱

The Sydney Box production unit, "The Years Between," is back from location at Chiddingfold, where, despite bad weather, it has secured all the necessary shots. This week a unit is making exterior shots in London.

✱

Harold Baim, managing director of Federated, is directing a unit on location in the Isle of Wight, making a sixty-minute subject, "Chip Off the Old Rock." Baim's "The Big City," by the way, is having a general run on the A.B.C. circuit.

✱

Sir William Beveridge has completed his part in the first of Cecil Musk's "Focus on the Future" series, called "Where Shall We Work?" Simultaneously, "Can We Be Rich?" with Geoffrey Crowther, is being made. Musk wants to make these topical and important social subjects in an entertaining manner.

✱

Merton Park's "Master of Measurement" is almost finished. It is the life story of Lord Kelvin, genius of 19th-century Glasgow. It will be exhibitors' quota length. Harold Purcell is producing.

✱

Scenes in the home of a British prisoner of war occupied the week at Ealing, where the Michael Balcon - Cavalcanti production "Lovers' Meeting" is in progress under the direction of Basil Dearden.

✱

The Individual camera unit which has been working in Co. Wicklow, "the garden of Ireland," for the past fortnight, completing the backgrounds for the film "I See a Dark Stranger" has left Dunlaoghaire for Holyhead where additional shots will be taken. This group had Charles R. Fogwell, chief cameraman, as its leader.

FORMBY FILM NEARLY COMPLETE

Dream Sequence

When George Formby completes his current Columbia British production this week-end, he plans to make a short tour of the leading provincial theatres, after which he will star in a pantomime at Liverpool.

"Remember the Unicorn" entered its final week at Islington with an air of fantasy to mark its closing stages.

A fairy castle towering majestically in spacious grounds is the last set on Stage One. It is being used for an adaptation from Lewis Carroll's "Alice in Wonderland."

Here is a corner of Islington's wardrobe department, crammed with strange characters from "Alice in Wonderland," part of a set of costumes required for a dream sequence in REMEMBER THE UNICORN, new Columbia comedy starring George Formby, which finishes shooting this week-end

CREATING THE RIGHT ATMOSPHERE FOR "QUIET WEEK-END"

ASSOCIATED BRITISH, producing "Quiet Week-end" at Welwyn, is well up to schedule.

Warwick Ward, producer, and Harold French, who is directing, have given this film version of the Esther McCracken play a real country atmosphere. This picturesque background could not be achieved in the play, and the film version has the added advantage of a moving background of typical British countryside that is in keeping with the story of an English family.

The fact that Frank Cellier, Marjorie Fielding, and George Thorpe are playing their original rôles has been a great advantage both to the producer and director.

Pause for Humour

They know, for example, where to pause at the right moment in order to allow a laugh to go over without interrupting the course of the picture, a point which so often spoils a film comedy.

Scenes already finished include many of the difficult cottage interiors, including some tricky camera work in the shots of the small cottage bathroom.

Eric Cross is in charge of cameras, Douglas Daniels is in charge of art direction, and the script was prepared by Victor Skutezsky, Stephen Black, T. J. Morrison and Warwick Ward.

Br. National Sets Music Scores

One of the features of the second week's shooting on "Lisbon Story" was a fight between Walter Rilla, as the Nazi, Karl von Schriner, and Esme Percy as Mariot. Action moves from Lisbon to Paris this week, settings being the German H.Q. and the Café de la Paix.

Harold King's sound department is being kept busy, for visiting the studio for a recording session a day or two ago were Selasowande, the organist, Stephane Grappelly, the violinist, Jerry de Costa with his violin, and Alan Hodgkiss, the guitarist.

Alan Gray has almost completed his music for "Latin Quarter," scheduled for trade showing in mid-October, and Hans May is now engaged on the score for "Trojan Brothers."

This is mostly background music. Hans, who wrote the music for "Waltz Time," has written a special song for Patricia Burke, "All My Life," which runs as a musical theme through the film.

CAFE SEQUENCE

Dramatic scenes have been covered during the past week by director Arthur Crabtree at Shepherd's Bush for "Caravan."

The first of these scenes was shot on a small dressing-room set representing Rosal's (Jean Kent) room at the Café Flamence in Malaga.

Rank Group Makes Town Planning Story

"WAY WE LIVE"

A UNIT is now in Plymouth making a Two Cities feature documentary, "The Way We Live," based on the new plan for the reconstruction of the City of Plymouth. The unit is led by director Jill Craigie, associate producer William Macquitty, Laurie Friedman, director of photography, and second camera unit under Norman Foley.

"The Way We Live," based on an original idea by Jill Craigie, is a remarkable project even for J. Arthur Rank.

The documentary carries a social message, and attempts to make town planning, usually regarded as a purely technical subject, of interest to the people whom it so vitally concerns.

Meet the Stars

The hero of the story is the plan; the heroine the city itself.

Binding the plan, city and characters together through a commentary, the players are all "naturals"—a Plymouth family, the Copperwheats (made up by six local characters, a father, mother, three daughters and grannie); the Lord Mayor and City Councillors; Sir Patrick Abercrombie and James Paton-Watson, the City Engineer (co-author with Sir Patrick of the plan); slum dwellers, townsfolk and fishermen.

Peter Willes is the only professional actor.

"GAIETY GEORGE" STARTS AT DENHAM

Warner Bros. will distribute George King's "Gaiety George," which began at Denham last week.

The story of the life of an Edwardian showman, the film will remind the world that it was the British theatre, in the era when we evolved musical comedy, which created the "Actresstocracy" and brought the word "Glamour-Girl" into our vocabulary.

Hundreds of girls have been auditioned and tested for the show-girl sequences, which are being produced by Leontine Sagan with Freddie Carpenter as Master of the Ballet.

Under the direction of Jack Beaver, the music and lyrics are by George Posford and Eric Maschwitz.

Produced and directed by George King, the film stars Richard Greene and Ann Todd, while Peter Graves, Leni Lynn, Phyllis Robins, Morland Graham, George Robey, Maire O'Neill, Daphne Barker, Claud Allister are some of the many other important names in the cast.

TRADE SHOW OFFERS—SEPT., 1945

Title.	Renter.:	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Berlin	Soviet Film Agency	65 min.	U	6,000 ft.		Good general interest booking	Sept 27, 1945	Not Fixed
Caribbean Mystery, The	20th Century-Fox.	65 min.	A	5,815 ft.	James Dunn, Sheila Ryan ...	Rousing "second" for the crowd. Bit tough for juveniles	Sept. 20, 1945	Nov. 19, 1945
Chance of a Lifetime, The	Columbia ...	67 min.	A	6,015 ft.	Chester Morris, Erik Rolf ...	Very moderate proprietary fill-up. Nothing to harm youngsters	Sept. 20, 1945	Nov. 26, 1945
Chicago Kid, The... ...	British-Lion-Republic	68 min.	A	6,131 ft.	Donald Barry, Otto Kruger ...	Good "thick-ear" Should not harm juveniles ...	Sept. 27, 1945	Not Fixed
Circumstantial Evidence	20th Century-Fox	68 min.	A	6,077 ft.	Michael O'Shea, Lloyd Nolan	Reliable supporting feature. Safe for children ...	Sept. 6, 1945	Oct. 22, 1945
Dancing Ladies ...	Columbia ...	60 min.	A	5,496 ft.	Jane Frazee, Joan Woodbury	Good average "second." Safe for youngsters ...	Sept. 20, 1945	Oct. 8, 1945
***Dead of Night**	Eagle-Lion ...	104 min.	A	9,401 ft.	Mervyn Johns, Googie Withers	Excellent general booking. Above the heads of children	Sept. 6, 1945	Oct. 15, 1945
Duffy's Tavern	Paramount ...	98 min.	U	8,185 ft.	Marjorie Reynolds, Ed Gardner, and star guest artists	Excellent novelty booking. Just right for youngsters	Sept 20, 1945	Nov. 5, 1945
Escape in the Desert ...	Warner ...	79 min.	A	7,126 ft.	Philip Dorn, Jean Sullivan ...	Reliable "blood and thunder." Nothing to harm youngsters	Sept. 6, 1945	Not Fixed
Fighting Guardsman, The	Columbia ...	82 min.	A	7,481 ft.	Willard Parker, Anita Louise	Agreeable "costume" for the industrial element. Nothing to harm youngsters	Sept. 13, 1945	Nov. 12, 1945
Guest Wife	United Artists	85 min.	A	7,800 ft.	Claudette Colbert, Don Ameche	Good average light booking. Safe for the family and youngsters	Sept. 27, 1945	Nov. 5, 1945
Indiscretion	Warner ...	101 min.	A	9,111 ft.	Barbara Stanwyck, Dennis Morgan	Capital general booking. Safe for youngsters ...	Sept. 6, 1945	Dec. 17, 1945
Jealousy	British Lion-Republic	70 min.	A	6,396 ft.	John Loder, Jane Randolph ...	Good general booking. Hardly the thing for kids ...	Sept. 27, 1945	Not Fixed
Lady on a Train ...	G.F.D.-Universal	94 min.	A	8,490 ft.	Deanna Durbin, Ralph Bellamy	Capital general booking. Nothing to harm youngsters	Sept. 13, 1945	Oct. 22, 1945
Lost Week-end, The ...	Paramount ...	99 min.	A	8,912 ft.	Ray Milland, Philip Terry ...	Outstanding booking. Definitely not for youngsters	Sept. 27, 1945	Nov. 19, 1945
Love, Honour and Goodbye	British Lion-Republic	87 min.	A	7,931 ft.	Virginia Bruce, Victor McLaglen	Capital general booking. Safe for the family ...	Sept. 27, 1945	Not Fixed
Love Letters	Paramount ...	102 min.	A	9,145 ft.	Joseph Cotten, Jennifer Jones	Out-of-the-rut booking, particularly for better-class hall. Of no great interest for juveniles	Sept. 27, 1945	Jan. 21, 1946
Marie Louise	Film Traders ...	93 min.	U	8,550 ft.	Josiane, Heirrich Gretler ...	Very good booking for high-class and specialised halls. Safe for youngsters	Sept. 20, 1945	Not Fixed
***Murder in Reverse** ...	Anglo-American	88 min.	A	7,918 ft.	Billy Hartnell, Jimmy Hanley	Excellent general booking. Should not harm youngsters	Sept. 27, 1945	Oct. 22, 1945
On Stage, Everybody ...	G.F.D.-Universal	74 min.	U	6,780 ft.	Peggy Ryan, Jack Oakie ...	Good light booking for the family, industrial element and youngsters	Sept. 27, 1945	Oct. 22, 1945
***Once Upon a Horse** ...	New Realm ...	34 min.	U	3,078 ft.	James Mellor	Average feature quota fill-up. Just right for youngsters	Sept. 13, 1945	Floating
Over 21	Columbia ...	105 min.	U	9,444 ft.	Irene Dunne, Alexander Knox...	Capital general booking. Great for youngsters and the family	Sept. 20, 1945	Dec. 3, 1945
***Perfect Strangers** ...	M-G-M... ...	103 min.	A	9,224 ft.	Robert Donat, Deborah Kerr ...	Excellent general booking. Great for the family ...	Sept. 6, 1945	Oct. 15, 1945
Power of the Whistler, The	Columbia ...	64 min.	A	5,971 ft.	Richard Dix, Janis Carter ...	Reliable "thick-ear" for the industrial element and sticks. Too tough for junior	Sept. 13, 1945	Dec. 3, 1945
Racket Man, The ...	Columbia ...	63 min.	A	5,729 ft.	Tom Neal, Hugh Beaumont ...	Reliable pot-boiler for the masses and sticks. Nothing to harm youngsters	Sept. 20, 1945	Not Fixed
Road to Utopia	Paramount ...	90 min.	A	8,070 ft.	Bing Crosby, Bob Hope ...	Box-office certainty for all classes and ages ...	Sept. 20, 1945	Dec. 24, 1945
Song of Mexico... ...	British Lion-Republic	57 min.	U	5,169 ft.	Adele Mara, Edgar Barrier ...	Attractive general fill-up. Great for the family and youngsters	Sept. 27, 1945	Not Fixed
Southerner, The	United Artists	92 min.	A	8,359 ft.	Zachary Scott, Betty Field ...	Outstanding booking. Definitely not for youngsters	Sept. 6, 1945	Not Fixed
Steppin' in Society ...	British Lion-Republic	70 min.	U	6,406 ft.	Ed. Everett Horton, Gladys George	Acceptable light booking for the masses, family and youngsters	Sept. 27, 1945	Not Fixed
Story of G.I. Joe ...	United Artists	108 min.	A	9,720 ft.	Burgess Meredith, Robert Mitchum	Good booking of its type	Sept. 27, 1945	Not Fixed
Strange Affair of Uncle Harry, The	G.F.D.-Universal	80 min.	A	7,223 ft.	George Sanders, Geraldine Fitzgerald	Good popular thriller. Hardly suitable for youngsters	Sept. 13, 1945	Oct. 8, 1945
That's the Spirit ...	G.F.D.-Universal	93 min.	A	8,381 ft.	Peggy Ryan, Johnny Coy ...	Good average programmer. Safe for youngsters...	Sept. 6, 1945	Oct. 8, 1945
Three's a Crowd... ...	British Lion-Republic	57 min.	A	5,192 ft.	Pamela Blake, Charles Gordon	Reliable screen novelette. Definitely not for youngsters	Sept. 20, 1945	Not Fixed
Valley of Decision, The	M-G-M... ...	116 min.	A	10,652 ft.	Gregory Peck, Greer Garson ...	Excellent general booking. Great for the family	Sept. 6, 1945	Nov. 26, 1945

REISSUES

***Gert and Daisy's Weekend**	Sherwood ...	78 min.	U	7,110 ft.	Elsie and Doris Waters ...	Good reissue for the masses, family and youngsters	Sept. 13, 1945	Floating
Lloyd's of London ...	20th Century-Fox	116 min.	A	10,607 ft.	Freddie Bartholomew, Madeleine Carroll	Outstanding reissue. Great for the family ...	Sept. 6, 1945	Not Fixed
Strange Incident, The	20th Century-Fox	76 min.	A	6,772 ft.	Henry Fonda, Dana Andrews...	Out-of-the-rut reissue for specialised audiences	Sept. 27, 1945	Not Fixed
Strike Up the Band ...	M-G-M... ...	120 min.	U	10,759 ft.	Mickey Rooney, Judy Garland	Excellent reissue for all classes and all ages ...	Sept. 20, 1945	Nov. 19, 1945
***Trunk Crime**	Anglo-American	49 min.	A	4,500 ft.	Manning Whiley, Barbara Everest	Usable reissue for popular halls. Not for youngsters	Sept. 27, 1945	Not Fixed
***Variety Jubilee** ...	Sherwood ...	92 min.	U	8,243 ft.	Reginald Purdell, Leslie Brook	Capital star and title novelty reissue	Sept. 6, 1945	Floating

WHAT'S RELEASED IN OCT., 1945

Date.	Title.	Renter.	Reg.	Running Time. Min.	Certificate.	Length, Feet.	Stars.	"Kine." Review Date.
OCT. 1	Brighton Strangler, The	RKO-Radio	F. 8469	67	A	6,057	John Loder, June Duprez	Aug. 16, 1945
"	Bullfighters	20th Century-Fox	F. 8340	61	U	5,479	Laurel and Hardy	June 7, 1945
"	Doctor's Courage, The	Columbia	F. 8372	70	A	6,312	Warner Baxter, Hilary Brooke	June 21, 1945
"	Frozen Ghost, The	G.F.D.-Universal	F. 8465	61	A	5,461	Lon Chaney, Evelyn Ankers	Aug. 16, 1945
"	†Nob Hill	20th Century-Fox	F. 8396	94	A	8,579	George Raft, Vivian Blaine	June 28, 1945
"	Out of this World	Paramount	F. 8295	97	U	8,685	Diana Lynn, Eddie Bracken	May 31, 1945
"	*Sport and Country	Renown	Br./E. 8515	35	U	3,115	Alvar Lidell	Aug. 30, 1945
"	Week-end at the Waldorf	M-G-M	F. 8459	129	A	11,633	Ginger Rogers, Lana Turner	Aug. 9, 1945
OCT. 8	Crazy Knights	Pathe	F. 8317	62	A	5,659	Billy Gilbert, Shemp Howard	May 31, 1945
"	Dancing Ladies	Columbia	F. 8508	60	A	5,496	Jane Frazee, Jimmy Lloyd	Sept. 20, 1945
"	Earl Carroll Vanities	British Lion-Republic	F. 8241	91	U	8,201	Dennis O'Keefe, Constance Moore	May 10, 1945
"	Objective, Burma	Warner Bros.	F. 8149	125	A	11,676	Errol Flynn, Henry Hull	April 19, 1945
"	One Against Seven	Columbia	F. 8370	90	A	8,104	Paul Muni, Marguerite Chapman	July 26, 1945
"	Strange Affair	Columbia	F. 8010	78	A	7,063	Evelyn Keyes, Marguerite Chapman	Feb. 8, 1945
"	Strange Affair of Uncle Harry, The	G.F.D.-Universal	F. 8522	80	A	7,223	George Sanders, Geraldine Fitzgerald	Sept. 13, 1945
"	That's the Spirit	G.F.D.-Universal	F. 8520	93	A	8,381	Peggy Ryan, Johnny Coy	Sept. 6, 1945
OCT. 15	Alaska	Pathe	F. 8316	75	A	6,862	Kent Taylor, Margaret Lindsay	May 31, 1945
"	Captain Eddie	20th Century-Fox	F. 8425	108	U	9,675	Fred MacMurray, Lynn Bari	July 26, 1945
"	*Dead of Night	Eagle-Lion	Br./Dr. 8531	104	A	9,401	Mervyn Johns, Michael Redgrave	Sept. 6, 1945
"	Destiny	G.F.D.-Universal	F. 8464	65	A	5,822	Gloria Jean, Alan Curtis	Aug. 16, 1945
"	*Perfect Strangers	M-G-M	Br./Tr. 8502	103	A	9,224	Robert Donat, Deborah Kerr	Sept. 6, 1945
OCT. 22	Circumstantial Evidence	20th Century-Fox	F. 8519	68	A	6,077	Michael O'Shea, Lloyd Nolan	Sept. 6, 1945
"	Follow the Leader	Pathe	F. 8472	64	A	5,800	East Side Kids	Aug. 23, 1945
"	Lady on a Train	G.F.D.-Universal	F. 8521	94	A	8,490	Deanna Durbin, Ralph Bellamy	Sept. 13, 1945
"	*Murder in Reverse	Anglo-American	—	88	A	7,918	Billy Hartnell, Jimmy Hanley	Sept. 27, 1945
"	On Stage Everybody	G.F.D.-Universal	—	74	U	6,780	Peggy Ryan, Jack Oakie	Sept. 27, 1945
"	You Came Along	Paramount	F. 8488	104	A	9,388	Robert Cummings, Lizabeth Scott	Aug. 30, 1945
OCT. 29	Fortune Hunter	Columbia	F. 8430	66	U	5,965	Rosemary Lane, Tom Tyler	July 26, 1945
"	*Home Sweet Home	Butcher's	Br./R. 8475	91	A	8,245	Frank Randle, Nicolette Roeg	Aug. 23, 1945
"	*Johnny Frenchman	Eagle-Lion	Br./Tr. 8437	104	U	9,406	Tom Walls, Francoise Rosay	July 12, 1945
"	Men in Her Diary	G.F.D.-Universal	F. 8463	74	A	6,617	Peggy Ryan, Jon Hall	Aug. 16, 1945
"	*Painted Boats	Ealing	Br./R. 8503	63	U	5,676	Jenny Laird, Bill Blewitt	Aug. 30, 1945
"	†Son of Lassie	M-G-M	F. 8478	100	U	9,015	Peter Lawford, Donald Crisp	Aug. 16, 1945
"	Ten Little Niggers	20th Century-Fox	F. 8460	97	A	8,730	Barry Fitzgerald, Louis Hayward	July 26, 1945
"	There Goes Kelly	Pathe	F. 8484	60	A	5,501	Jackie Moran, Wanda McKay	Aug. 30, 1945
REISSUES								
OCT. 1	*Wings of the Morning	20th Century-Fox	Br. 14,239	86	U	7,704	Annabella, Henry Fonda	Aug. 16, 1945
OCT. 22	*Yank at Oxford, A	M-G-M	Br./Tr. 61	103	U	9,272	Robert Taylor, Lionel Barrymore	Aug. 30, 1945

*A British Picture. †In Colour.

From Our Letter Bag

FILMS IN HOLLAND ARE NOT SECOND RATE

There are No Quarrels!

I HAVE read with interest the article in the KINE. on the Dutch film industry's future, and as I am chief film officer for the Netherlands and at the moment control the only distribution office that is functioning I feel it is my duty to correct some of the statements.

The Dutch film trade refuse to operate under the new Film Decree E.84, so pending satisfactory alternative arrangements by the Government the Film Section of the British and U.S. Military Missions (Netherlands) have been asked both by exhibitors and the Dutch Government to continue to distribute.

No Second Quality

The statement that pictures released by us are of second quality I certainly do not agree with.

I am sure any British exhibitor would be pleased to book the majority of the product if they were new to their towns.

The statement that contact between the Trade organisations and the governmental board is subject to quarrels and bad understanding is wrong. All negotiations have been and still are conducted in a most friendly manner.

The Film Decree E.64, which is a new censorship law, has been welcomed by the Trade, and it is hoped that this censorship law will do away with the small local bodies which sat in judgment before the war.

At present there is no quota law or system proposed or in operation as all studios in Holland are without any apparatus whatsoever, being merely empty shells.

The whole organisation of distribution and the opening of kinemas in Holland has been arranged by me personally. I am providing entertainment for one and a half million people weekly and have opened 233 kinemas with my own product, which, as you state, consists of roughly only 60 feature films.

I have had with me as assistant Capt. R. F. Jones, who recently left to become film officer for Denmark.

Job Weening is my office manager and has greatly assisted me.

All films are booked on a percentage basis.

We voluntarily reduced the terms from 40 per cent. for a full programme (including news) to 32½ per cent.

I am a renter, having been with Paramount at its Manchester office since 1924 as booker and later as its representative in Lancashire until I joined the Army early in '41.

S. WILD,
Capt. R.A.,
Chief Film Officer, British and U.S. Military Missions (Netherlands).

Singapore Captive is Well

It may be of interest to you to know that a letter has been received from my son, Sergt. H. S. Warburton, of the R.E.M.E. (who was taken prisoner at Singapore), from Palembang, Sumatra, in which he says that all are well in the camp and that he has got 15 features lined up to entertain the boys.

Sergt. Warburton was with me as manager before joining the Forces in 1939.

A. WARBURTON.
New Star Cinema,
Brierfield.

C.E.A.—C.M.A. CONTROVERSY LEADS NOWHERE

Two "Crusaders" Could Settle it All

ONE can only assume now at this stage that many managers appear to have given up hopes of their ever being given an association or section strictly for managers only—conducted by managers.

Where is all this chatter leading to?

Simply nowhere.

We read each week of conferences and promises of an interview which has been going on for some considerable time, yet it is well worth bearing in mind that the odds are big against anything really worth while ever coming off.

Can anyone give any information as to why there is so much apathy generally towards the C.M.A.?

One area, we were recently informed, contains 12 C.M.A. members out of a total of 145 managers, yet in spite of this the C.M.A. calmly gazes at the C.E.A. bringing its guns into action.

It will be very interesting to see how quickly they shape. "Under Which Flag" is correct, and the remedy is staring them both in the face. It was unquestionably a wise decision on the part of the C.E.A. to try to bring this sore point to a head.

Damage to C.M.A.

This is calculated to damage the long-drawn-out efforts of the C.M.A. pioneers. Their difficulties were foreseen by a few experienced men from the start, and I venture to say that it was purely optimism from its inauguration to expect so much for so many by so few!

On the other hand, why does not one crusader from each party attempt to iron out this not-too-hopeless job and those better conditions all round could become a possibility.

These speeches and conferences are becoming boring to readers, yet I still maintain that the proprietors themselves hold the solution to this question.

Not many realise that history of a surprising nature is being made this day in our industry and unless this lethargic spirit now prevailing is not tackled at once there's going to be further surprises soon and quickly!

CHRIS HADFIELD.
Apollo Theatre,
Manchester.

Edward G. Robinson appears in JOURNEY TOGETHER, with Sergt. Richard Attenborough. The film, made by the RAF Film Unit, is to be Trade shown by RKO-Radio on Tuesday

This is How We Used to Give Shows

THERE may be others like Clifford S. Sewell who are interested in reminiscences of the beginning of the picture business.

I well remember Will Haggar, of South Wales, rugged and tough old pioneer, energetic opponent of Dicky Dooner. There was Poole, of Poole's Panorama fame. These memories are, indeed, pearls from the tub of experience.

Do you remember the early days of film making? The whistle blows and dress rehearsal starts.

Now for the momentous moment. Cameras are ready.

The sun bursts through the clouds. "Go" shouts the Guv'nor. False smiles, trained smiles, spread over faces, automatic pleasure is produced as required. The players act or overact. The Guv'nor perspires with anxiety. Under his critical eye actors so often in their misery become compassionate to children, die lying down with groaning moans, heroine vainly looks in face of villain for a slight ray of hope, condolence reigns. Fear amounting to madness, triumphant crisis, happiness. It's all registered as required.

When managing modern super-kinemas and theatres in recent years I often reflect on those hectic days. And I'm not yet 50 years of age.

ALFRED F. CHAPPELL,
Forum Theatre,
Coventry.

[We regret that owing to limitation of space a large part of Alfred Chappell's letter has had to be omitted. He certainly brought back happy memories to all the members of the KINE. *staff—and for that we thank him.*—EDITOR.]

A film of Guernsey's V.C., Major Wallace Le Patourel, which was taken on his return to England in 1943 from North Africa, where he won his decoration, has been presented to his native island and, after public showing, will be kept as an official document.

A.K.S. OPERATORS KNOW THEIR JOB *REALLY* WELL

says President of K.P. and E.A.

IN the KINE. of August 30 Staff Sgt. Bell, service engineer, A.K.S., C.M.F., chides me for my recent remarks on A.K.S. projectionists. He evidently misconstrued my statement as, needless to say, I alluded solely to those projectionists trained for Service work only in mobile and static kinemas and not those who were engaged in commercial kinemas before the war. Of course, Sgt. Bell has met many showmen projectionists who are A.K.S. trained and doubtless they are doing a good job, but I would ask him where these A.K.S. members acquired the necessary knowledge to run civvy kinemas with equipment located *outside* the projection room. I merely stated that the A.K.S. projectionist with no previous experience would need training for a commercial kinema should he desire to take up that profession when demobbed.

The "Dude" I Met

Sgt. Bell also mentions "dude projectionists with clean hands." I confess that I met one in my experience and that was before World War I; he was an elderly operator and sported spats, walking stick, wing collar and a nice taste in subdued check hand-tied bows.

I would like Sgt. Bell to know that we older projectionists will welcome good projectionists whether they come from the A.K.S. or any other source, but we want them *trained*, so that they may be able to carry the torch when we have to pass it on.

STANLEY T. PERRY,
President, K.P. and E.A.

SOUND SYSTEM RCA

The Observation Window

Plans of Equipment Chief

PROJECTOR MANUFACTURE IN EUROPE

A RECENT visitor to Great Britain and the Continent was Earle Hines, head of the American International Projector Corporation. He made a survey of the market possibilities for projector sales, and has now returned to the States. The KINE. New York correspondent who interviewed him was told that he was contemplating the setting up of factories in England and Sweden for the manufacture of projection equipment for European markets.

WHILE here Mr. Hines declined to be interviewed, as he could not then divulge any plans and preferred to say nothing. It would seem from the interview that certain tentative plans are under examination which may bring about the manufacture of Simplex projectors, and possibly 16-mm. apparatus on this side of the Atlantic.

A FURTHER message from New York stated that American Servicemen who have been employed in photographic and projection units are tumbling over each other to get chances of purchasing 16-mm. sound projectors and establishing themselves as itinerant purveyors of film entertainment in less closely populated areas. Each man is returning from Army life entitled to a gratuity which will give him the capital he needs to start in this business.

QUITE a number of Army and R.A.F. men have written to the KINE. imbued with the same idea and asking for advice. It has been necessary in reply to point out that the areas in Great Britain which are not within easy distance of a town or village having a kinema are very few, and thus opportunities for 16-mm. projection schemes are somewhat limited. There should, however, be a few opportunities for really keen men who are proficient in operating, and a fair chance of success.

TO embark upon such an undertaking needs, however, something beyond personal enterprise and ability as a projectionist. It needs first-class projectors which will be tolerably trouble-free, and a reserve machine or two in case of a breakdown. Whatever projectors are returned from Army service will need thorough overhaul and close inspection by the buyer before money is parted with. To have to suspend performances while machines are being repaired would kill any enterprise which had only just begun operation.

TRACING the development of sound recording on films from the earliest days of the sound picture, two writers in the *S.M.P.E Journal* prophesy a reduction in the size of studio microphones to the "dimensions of a plum." It is mentioned that in the years which separate the first sound films from to-day the instrument has shrunk from the heavy and unwieldy microphone of those days to the light mike of to-day no larger than a lemon. A further reduction will certainly ensue.

IN any case, the writers feel that in time the microphone will be to all intents and purposes invisible, and will be capable of being moved by invisible means. With these advantages it should introduce so little distortion that present measuring instruments should be unable to measure it. It should also be automatically directional, to pick up in each scene only the desired sounds, and should ignore all others.

AS for the past, the writers divide the history of microphones into three periods, speaking of them as the condenser, moving-coil, and ribbon microphone periods. The latter period is not too clearly defined, since the present microphone is a complete unit consisting of two ribbons, or a ribbon and a moving-coil unit.

J. BENSON.

SCREENING FILMS UNDER JAP CONTROL

RCA Man's Odd Experience

HOW the Japs tried to promote Japanese films in Manila theatres during their occupation of the Philippines, but found that people refused to patronise the theatres and finally had to go back to the showing of American films is described in a news bulletin just received from America by Henry C. Lolliot, RCA International Division representative, who recently was received at headquarters in Camden, N.J., as "returned from the dead." He had been unable to get word through to the company since the Jap occupation of Manila.

Taking Over in Manila

"When the Japs came to Manila," Lolliot said, "a Japanese kinematographic firm, the Eiga, took over all the American distributing companies as well as all the stock of motion picture theatre supplies, and started doing business. The percentages paid by the exhibitors were pretty much the same as pre-war rates.

"For two years American pictures, partly censored, ran and attracted to the theatres great crowds of people, who, in spite of the failure of most of the air-conditioning plants, flocked in to get a glimpse of the ways of American life, which had been their own, and which the Japanese in their propaganda were trying to describe as decadent and barbarous.

A Bataan Failure

"Attempts to show Japanese productions were then made. Some of them were poor, pitiable attempts at grandeur—with fairly good photography but poor sound. In one picture most of the scoring was stolen from "Snow White." The exhibitors tore their hair—so did the Japanese company which had to pay the military—with the result that American pictures came back.

"Then they tried local production and this brought amusing incidents," Lolliot relates. "The Japanese decided to shoot a picture re-enacting the fall of Bataan. For one scene showing the retreat of the American Forces through Manila they brought in hundreds of American prisoners in full combat equipment, less ammunition, naturally, with tanks, jeeps, etc. The sight of these American soldiers went through the city like wildfire, and many Filipinos really believed for a while that the Americans were back. Together with Spaniards, Swiss and other neutrals the Filipinos rushed the Japanese guards and managed to pass out cigarettes, candy and fruits to the dazed and smiling Americans. There was no shooting that day.

"When the picture was finally screened, with the co-operation of the Jap military police, the Filipinos flocked to the theatres only to have a look at the never-forgotten Americans, and all the propaganda value was lost. The Filipino boycott of other Jap films got so bad that Eiga officials, for financial reasons, had to bring American films back."

Gear Withstands Shelling

Lolliot said that when the Japs invaded the Philippines, 35 theatres were operating in Manila, but by February this year, after the liberation of the city, only one the Times theatre, was running. This theatre was still using RCA sound equipment that had stood up, despite concentrated heavy bombing and shelling close to that area, and without service or spare parts, through the whole period of Japanese occupation.

Not only did the Japs fail to promote their own films, but their use of the radio for teaching the Japanese language was unsuccessful, Lolliot said. For a while after their occupation of the islands they broadcast simplified lessons in Japanese, but when people failed to participate the attempts were abandoned.

S. J. Benham Passes

A figure well known in the heating and ventilating world has passed away in the person of Stanley J. Benham, chairman of Benham and Sons, Ltd., of 66, Wigmore Street, manufacturers of cooking apparatus.

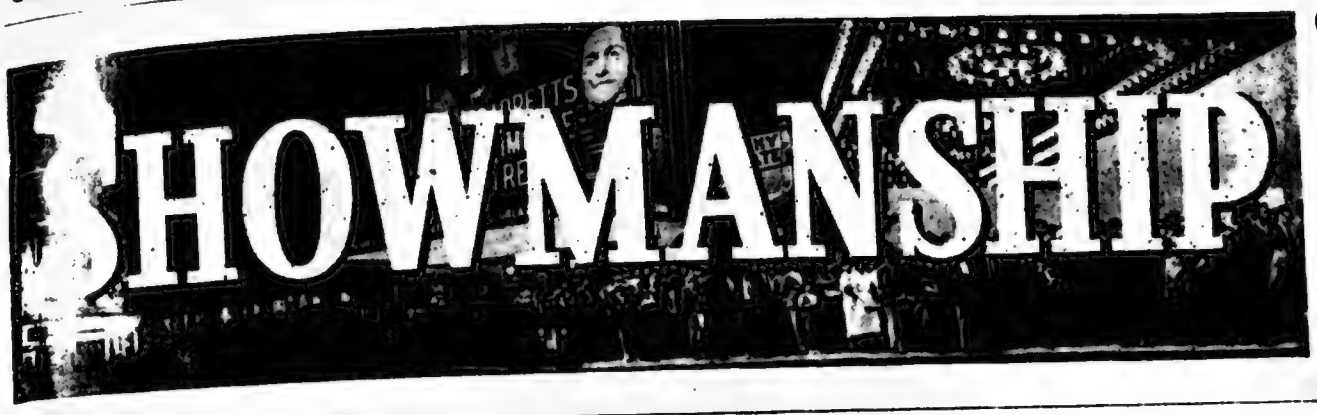
Mr. Benham, who was 70 years of age, passed away on Wednesday, September 26, after a long illness.

Mr. Benham personally designed much of the cooking equipment used in many kinema restaurants.

POOL CARBONS

G B-KALEE LTD., 60-66 WARDOUR ST., LONDON, W.1, & BRANCHES PHONE: GERRARD 5137/8/9 FACTORIES AT LEEDS, LONDON, HIGH WYCOMBE & GLOU STER

Pitchfords 27



Edited by

The Showman

LET'S talk about originality. I've been looking through quite a number of recent issues of the KINE. and studying the showmanship items, and it seems to me that there is still room for more originality in the way films are put over.

At any given time the majority of films being exploited amount to just now the great majority of entries are concerned with "Henry V," no more than you can count on the fingers of one hand. For instance, "I Live in Grosvenor Square," "Arsenic and Old Lace," "Waltz Time," and "The Fifth Chair."

Now, with all these films there are certain lines of exploitation which seem at first sight to be original, but actually occur to nearly all managers who are handling the film.

These lines cannot, therefore, be called original, although it would be foolish to ignore on that account the creation of historical atmosphere for "Henry V," for example, or the establishment of a musical background for "Waltz Time."

But these items should form the starting point of the campaign. They should be regarded as the standard. Something original should be added, to give the campaign individuality and distinction.

For instance, many managers exploiting "I Live in Grosvenor Square" have tied their campaigns to the housing shortage, and there have been some interesting variations along this line, some managers linking up with house agents, others inserting in local papers teaser advertisements on the same motif.

There is a sort of basic originality in this—but it is not individual. A good example of what I call individual originality was produced by Barbara Bradford, whose campaign for this picture is described below. She did not neglect the housing shortage line, but the mainspring of her campaign was something definitely original.

She played on the fact that during the war, through reading of such things as "S.E.A.C.," "F.P.O." and "C.I.G.C." we have become initial conscious. Therefore she decided to advertise the film in her publicity as "I.L.I.G.S." and carried out the idea consistently, even to providing her uniformed staff with shoulder flashes bearing the initials.

This idea, I think, is genuinely original. It illustrates the kind of thing I have in mind, being something that no one else exploiting the film thought of, and yet it was something that fitted the picture, which dealt with a wartime romance.

★

I AM not decrying the standard exploitation in urging managers to rack their brains for original ideas. As I have said already, it would be foolish to neglect the creation of mediæval atmosphere for "Henry V," but I do insist that an effort should be made to add that something extra that may be described as the particular manager's individual touch.

As for the standard campaign, as I have suggested, it is generally capable of a great many variations. The numerous campaigns that I have seen for "Henry V," all with that common point of historical atmosphere, have been commendably varied. And some of them have been given great individuality by the impress upon them of the personal good taste of the managers who created them. Some fine artistic work has been done by the managers who have

F. W. Minde, of the Odeon, Eltham Hill, arranged for Jimmy Wilde and these lads to appear on the stage prior to the showing of A MAN CALLED SULLIVAN. (U.A) Left: The horseshoe was the striking keynote of this display by J. Evans, of Yeovil Odeon, for DIAMOND HORSESHOE (20th Fox)

shown this film, but I cannot honestly say that any strikingly original idea has emerged.

Often I find that some of the brightest ideas are produced by managers playing second or third runs in small situations where the obvious handicaps are a challenge that seems to kindle the enterprise of the men concerned.

These men, who have always to beware of barring clauses, who have little money to spend on publicity and who are often appealing to audiences of comparatively undeveloped tastes, simply have to be original if they are to sell their films advantageously.

The circuit men, on the other hand are often, to a certain extent, handicapped by having standard campaigns handed on to them from head office and from renters, and, therefore, are not always at liberty to indulge their desire to be original.

★

WE all recognise that there must be occasions when the so-called "free list" (which is often nothing of the kind) must be suspended. Nowadays, apart from complimentary passes offered to notabilities as an inducement to them to grace the house with their august presence, free passes are generally distributed to those who display bills.

They are, in fact, rewards for services rendered.

Yet the other day I heard of a showman who, having an outstanding attraction for screening, displayed a large notice at the paybox: "Free list suspended this week." I wonder what would have been his reaction if one of his unpaid advertisers who display his bills week by week had retorted: "O.K.! I'm not showing your posters next week." Yet that would have been just as logical.

There must be give and take in these relations or they will tend to fall asunder.

★

DESPITE their disagreements about what constitutes showmanship, I think both Whittell and Walls (sound like a cross-talk act, doesn't it?) would agree that staff courtesy and attention are an essential factor in the creation and maintenance of goodwill with one's patrons.

Leslie W. Stone, manager of the Islington Odeon, told me recently that since he took up the appointment a month or two back, he has received three compliments from customers on the efficiency and

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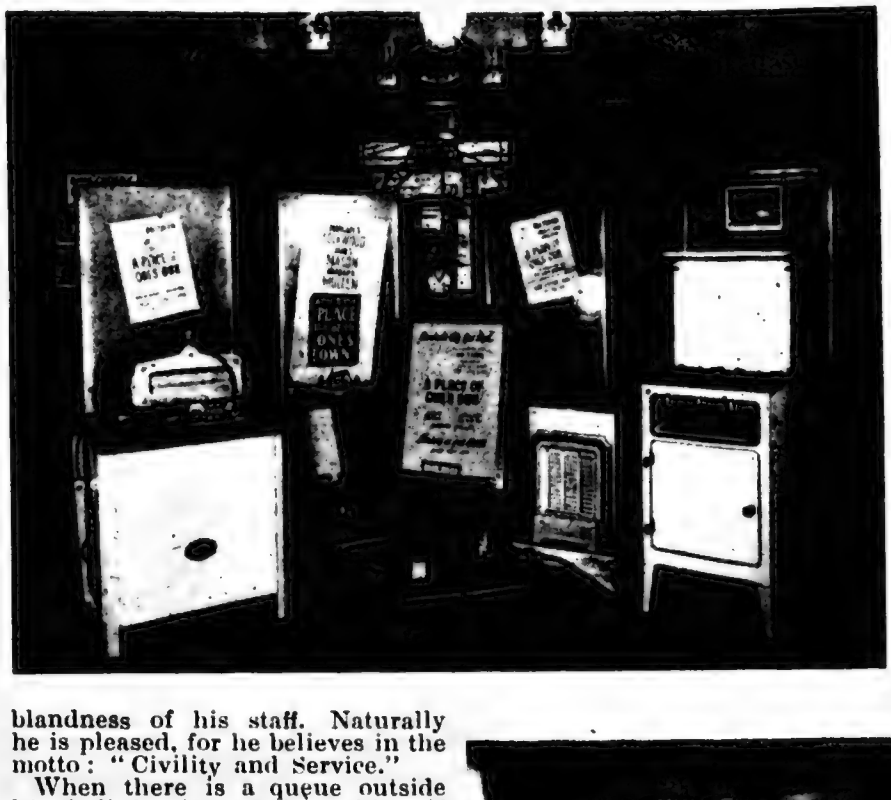

blandness of his staff. Naturally he is pleased, for he believes in the motto: "Civility and Service."

When there is a queue outside his hall he is out there himself seeing that the people are passed inside as expeditiously as possible and keeping them cheery while they wait. This generates confidence and demonstrates efficiency. But how often elsewhere are the queues left to the foreman? The manager who meets his patrons is winning their esteem.

Cumulative Effect

WHEN Barbara Bradford, of the Plaza, Catford, decides to go all out to put over a picture she invariably produces a campaign that has originality, wide scope and a strong cumulative effect over a period of weeks.

Her latest major effort was designed to exploit Pathe's "I Live in Grosvenor Square." The high spot of her effort was as follows: Realising that the war has made us initial-conscious, she decided to plug the film as "I.L.I.G.S." These initials appeared on all programmes, cigarette packets, etc., and were worn on shoulder flashes by the uniformed staff.

She also ran two competitions in a close tie-up with the local paper, one asking for lists of London squares the other inviting anecdotes concerning Anglo-American relationships.

As an original item she wrote to most of the members of the cast, and also to prominent residents in Grosvenor Square. Their replies made an interesting display in the vestibule during playweek.

These items by no means completed Mrs. Bradford's campaign, but they are enough to prove that the quality of showmanship is not confined to the male sex.

Catchword

THE use of an effective slogan or catchword can make all the difference to a campaign, as John V. Sanders, of the Odeon, Morecambe, proved when he invented the simple one, "Henry V-Day, September 2," when he was exploiting Eagle-Lion's "Henry V."

He employed this catchline throughout his campaign, and even had made a rubber stamp of it which he impressed on all correspondence and articles leaving the theatre.

The remainder, and major part of, his campaign included a strong schools tie-up, a painting competition, impressive vestibule displays with a strong historical motif, shops tie-ups, and a reading, during the week prior to the playdate, of a personal telegram from Laurence Olivier.

Sanders also had a very valuable tie-up with the local theatre club, which included reciprocal advertising, and the purchase of the entire balcony accommodation by the club for the Monday night performance.

songs, which effectively set the atmosphere for the film, and they proved enormously popular.

Signal Approach

ERIC WALLS, of the Clifton, Great Barr, Birmingham, exploited two three-day runs with well-contrasted displays in his foyer.

"This Man's Navy," he announced with a spacious background poster of stills and portraits surmounted by the wording, "The signal to you is: 'This Man's Navy.'" In front of the display he had a flagpole bearing the signal flags necessary to spell out the above message.

Walls put over "The Very Thought of You" with a lighthearted display with wording that followed the headline, "Recipe for Warner's Comedy Hit," illustrated with cartoons.

Stills below each display completed each of the above sets which, Walls feels, had a direct effect upon the results of the films.

Henry in Harlesden

AIMING to get as far as possible with his publicity into the period of the film, H. G. Smith, assistant manager of the Harlesden Odeon, borrowed a 96-sheet poster which had be... the West End and had it fas... up on to the side of the buil... it could be seen by everyo... along the main road. To thi... four large banners, and dec... canopy with banners.

In the window of an empt... joining the theatre Smith ... fascinating model of old L... in the production, supplem... with bows and arrows, shield... Good use was made of stills ... not fit any of the usual frame... ing them to the glass of t... doors where people passing ... of the theatre could study ...

Street Work

C. S. GARMENT, of the ... Brighton, drew plenty ... to his house last week b... Messrs. Marcontonio and ... the familiar Brighton street ... to play melodies from his ... "The Firefly" (M-G-M) in ... uent thoroughfares.

The musicians, who never fail to attract attention, also showed a placard advertising the kinema.

This clever ruse obtained publicity in the local Press and attracted wide attention. This is the sort of original and unobtrusive stunt that proves a manager's showmanship quality.

Gas Works

A TOPICAL display was put up by resident manager E. W. McDermott, of the Odeon, Whalley Range, Manchester, for "A Place of One's Own."

By arrangement with the Manchester Corporation Gas and Electricity department, he was able to borrow ultra-modern articles of kitchen equipment. McDermott tells me that the resultant lobby display attracted a tremendous number of patrons.

The only cost involved was 8s.—that went to the artist who drew the posters.

Boxing Plug

AS a special attraction to exploit "A Man Called Sullivan" (U.A.) at the Eltham Hill Odeon, manager Francis Minde invited members of the local "Mottingham Boys' Boxing Club" to give exhibition bouts on the stage each

At top of the page is E. W. MacDermott's display for A PLACE OF ONE'S OWN (Eagle Lion), achieved with the aid of the local supply company. Right: This window tie-up for THE WAY TO THE STARS (U.A.) was arranged by H. G. L. King, of the Ritz, Maidstone. Below: H. W. Dixon, of the Odeon, Peckham, designed this cut-out display for IT'S A PLEASURE (RKO-Radio)

Mainly for Miners

ALTHOUGH his audience is almost entirely made up of miners and their families, J. A. Monk, of the Regal, Atherstone, had good results with "A Song to Remember" (Columbia), because he decided to exploit it musically.

He ran a competition asking patrons to submit records of their favourite songs to remember, to be played prior to the screening of the film. Complimentary tickets were given as prizes for the best entries. He had a good shop window tie-up to exploit this contest.

In addition, he secured the services of a choir of Polish soldiers from a near-by camp to sing for 15 minutes each evening just before the last complete programme. They sang several Polish

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The Showman On :—

GROUP PUBLICITY—TAILOR TIE-UP HELP FOR "HENRY V"—LOCAL

evening in prior to the showing of the John L. Sullivan film.

The two boys, Joe Lawrence and Eddie Everard, gave three 1½-minute rounds exhibition They wore regulation 8-oz. gloves, the fight being conducted in the style of John L. Sullivan, and the excited audience shouted encouragement in the style of 50 years ago.

An added attraction on the Thursday evening was the appearance of the ex-flyweight champion of the world, Jimmy Wilde, who carried the original Lord Lonsdale belt, made of solid gold and weighing 7 lb. He described some of his fights and related some interesting anecdotes concerning his well-known second, Jim Driscoll. After giving advice to the boys on the stage, Jimmy showed them how to remedy their faults, much to the delight of the audience.

Month's Effort

MAURICE ZAND, of the Odeon, Burnley, relied mainly upon advertising publicity for all his August programmes, but it was advertising with a punch. Having decided to grant "equal rights" to his August programmes, he augmented his normal advertising by a six-column top of the page streamer which, coupled with Accrington Odeon, who were running concurrent, cost only a shade over 5s. per picture for each theatre.

The slogan of the "omnibus" advert was further developed in the foyer of the Burnley Odeon by means of a linen streamer across the whole of the foyer. The same message was rammed home to patrons of the sales counter by an underglass streamer and the bulletin board was similarly worded. Appropriate foyer displays were a natural addition.

Bus cards helped two of the programmes, as did also newspaper special stories for "Place of One's Own" and "Blithe Spirit." Outside tie-ups were effected for "Place of One's Own" with some of the oldest established businesses.

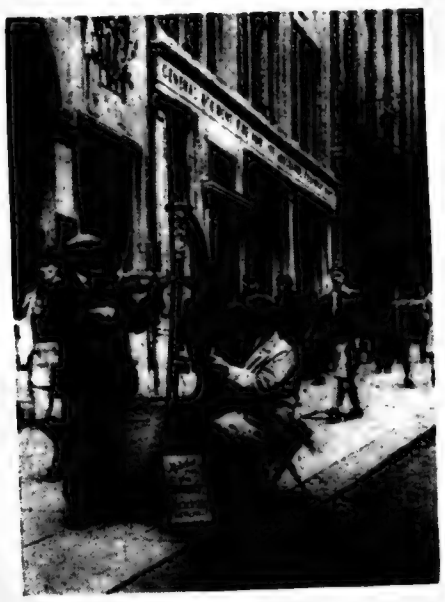
Tailor Tie-up

ANOTHER London area manager to use a window tie-up to supplement house-front and foyer displays for "Henry V" (Eagle-Lion) was D. J. Malcolm, of the Forest Gate Odeon, who neatly linked mediæval with modern.

Besides decking the front of the house with shields, flags and a large letterpress banner, he carried the scheme through the ground floor vestibule up to the circle lounge and passages, where he arranged an interesting collection of period items.

A multiple tailors lent Malcolm their centre window, and he put it to good use. He displayed a suit of polished armour against a card stating: "15th century suit of armour—made for safety." On the right was a dummy wearing a modern lounge suit, with a placard announcing: "20th century clothes—made for comfort by Montague Burton." Mr. Malcolm warmly commends his assistant, R. Harris, for ideas and assistance with this campaign.

This unusual display was designed by Barbara Bradford, of the Plaza, Catford, to exploit I LIVE IN GROSVENOR SQUARE (Pathe). Left: C. S. Garment, of the Academy, Brighton, used these street musicians to publicise M-G-M's THE FIREFLY.



Block Appeal

TO put over Warner's "To Have and Have Not," W. Newman, of the Olympia, Cardiff, had a block made depicting Lauren Bacall from a renter's double crown, postcard size. He added the necessary title and location information and had 1,000 printed and sold for a penny each.

The sale took place a week prior to the playdate, and the proceeds went to the A.B.C. Benevolent Fund. The demand for the postcard as a pin-up was unusual, the fund benefitted, and the box-office result was more than satisfactory. Newman hopes to repeat the stunt in the near future with another star.

Accent on Beauty

WITH a film such as M-G-M's "Bathing Beauty," the obvious tie-up with the title sometimes proves to be the most effective form of exploitation.

R. V. Julian, of the Empire, Milford Haven, came to this conclusion and ran a beauty contest throughout the run of the film.

He had 40 entries and reduced them to five for the finals at the last house of the week. He tells me that the box-office results more than justified the trouble taken in putting on the show.

Full Window

THERE have been several house agent tie-ups in connection with Pathe's "I Live in Grosvenor Square," but T. H. Kenway-Wright, of the Rex (A.B.C.), Norbury, managed to obtain almost all the window space of one local agent's offices to announce his kinema's showing of the film.

In addition, he had an effective teaser advertisement in the local newspaper which read, "Have you lost your door-key? The manager of the Rex kinema has plenty, all lost by patrons, but none owned by those who 'Live in Grosvenor Square.'"

Mayor Helps

IN order to put over "The True Glory," G. C. Warren, of the Rialto, Maidenhead, realising the unusual nature of the film, arranged a stage presentation and persuaded the Mayor of Maidenhead to attend on the opening night.

The stage show was led by the drum and flute band of the local Army Cadet Corps, who played the Mayor on to the stage as a prelude to an effective speech by the latter pointing out the special appeal of the picture.

The presentation was concluded by some more items from the band, and the film was thus given an appropriate send-off.

Black-out Display

EXPLOITING "Henry V," L. A. Denyer, of the Towers (Odeon), Hornchurch, built an elaborate lobby display around his box-office, at the very modest cost of 15s. Most of the material used was old black-out fixture from the theatre.

A week prior to the screening and during the play week, his usherettes wore coronets with "Henry V" across the front.

Cards were handed out to patrons asking them to take note of the times of showing, and some of these cards were used in the café, the menu being written on the reverse side.

A Scream

A STUNT well in keeping with the nature of the film it was exploiting was arranged by A. H. Harrison, of the Adelphi, Slough.

Just before the trailer for "Arsenic and Old Lace" was screened, at the end of the newsreel, he staged a black-out, as if there had been a break-down. Suddenly, piercing screams were given by an usherette.

Harrison then announced through the mike, "Yes, that was a scream, wasn't it, but nothing to the screams of laughter you'll hear when 'Arsenic and Old Lace' is here next week."

Extra Boost

REALISING that 20th-Fox's "Wilson" was not a ready-made box-office success, Anthony O'Brien, of the Wardonia, Swanscombe, decided to nurse the picture.

His general line of publicity stressed the fact that this was a film for the family. He then wrote to the local council, inviting the members to attend the first night, and sending them a booklet describing the film. Many attended and gave a good send-off to the picture.

O'Brien also carefully canvassed the local youth organisations and schools and reports that as a result an un

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usual number of children were seen in his audiences.

Finally, he invited the commandant of a local American camp and his officers to see the film, and for their visit he decked his foyer with flags and arranged appropriate interval and play-out music.

Second Run

FOR his foyer display for Pathe's "The Man from Morocco," W. Roberts, of the Reo, Liverpool, made use of a set-piece that had already done service.

Neatly, he turned it into a desert with an oasis in the centre. Cut-outs of riders racing towards the oasis were planted on the left of the setting.

The background of Morocco sky-line was in plain white to throw the rest of the display into relief. White letters on a blue background, with cut-outs of Anton Walbrook and Margaretta Scott, completed the setpiece.

The display was lighted from inside and was spotted from the top of the cigarette kiosk. Of four shop window tie-ups, the most attractive was with a multiple stores.

Nurses Helped

"YOU can successfully exploit a small film as well as you can a major release if you go about it the right way," maintains Chris. Hadfield, of Manchester, Apollo (A.B.C.).

In presenting "Student Nurse," Hadfield decided to enlist the help of local hospitals. He wrote letters to them telling the matrons about the film. Explaining that it was made with the full co-operation of the hospital authorities and that it should prove both interesting and educational to the nursing staffs.

He received replies from the four large hospitals in the city informing him that his letter would be brought to the notice of the staffs and would be placed on the hospital notice board.

Hadfield tells me that on the first evening of the show his actions were more than repaid by the number of nurses who were present.

Astoria Gallery

ON my last tour of the airy fountain court in the Finsbury Park Odeon-Astoria I found the usual varied and attractive publicity items. First was a conventional representation (in colours) of a mediæval castle beneath a blue cloth emblazoned with white fleur de lys with an inset showing King Henry V mounted on his white charger.

"The Affairs of Susan" was represented by a small full-length painting of Joan Fontaine in the voluminous purple gown she wears in that picture, and "Joan Fontaine's first comedy rôle" in a panel below. "Princess and the Pirate" (RKO-Radio) was announced simply by an artist's impression of the head of Bob Hope looking out through a porthole, with the sea showing behind.

The only two-plane panel in the whole collection was devoted to "It's a Pleasure" and showed Sonja Henie skating gracefully in front of a black and pink background.

In addition to these colourful panels, general manager Chris Wood has lately introduced a number of additional boards around the circular well which opens into the upstairs café, all for letterpress bills.

Wave Work

FOR his exploitation of "Here Come the Waves," Bill Bobby, of the Empire, Swindon, arranged with the Eugène (Permanent Wave) Co. for a supply of publicity material which, together with stills and suitably worded window cards, was displayed in the most prominent of the hairdressers' shops in Swindon.

A week before playdate he ran a hair fashions parade on the stage which proved of great interest. The parade took the form of models with various styles of hairdressing, and was put on by Hairdressers' National Federation members, who dressed their own models (living).

Bobby introduced and compered himself, bringing in the appropriate references to the film. Saturday night culminated with a tableau of 35 ladies who had served as models through the week.

Civic Support

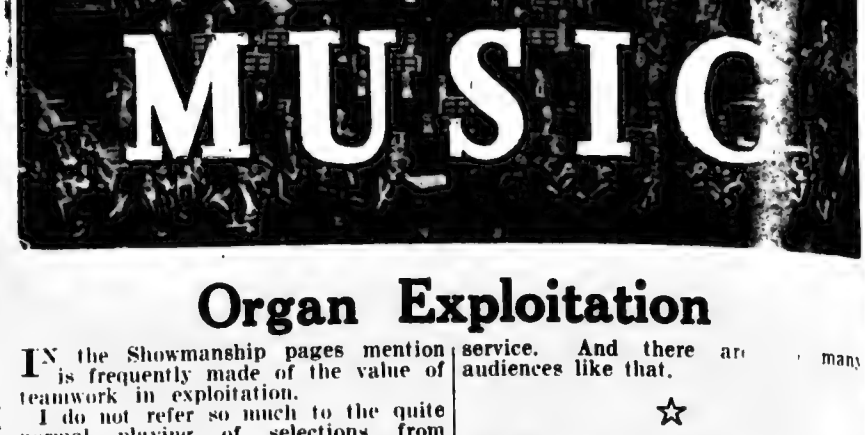
THE Kentish Town Forum (A.B.C.) is in the peculiar position of serving parts of four London boroughs—Hampstead, St. Pancras, Islington and Finsbury, and it is therefore not easy to interest the editors of the local papers which cover those widespread territories.

Moreover, the film, "The True Glory," is not an easy one to publicise

Manager R. Thorburn very neatly surmounted these obstacles by inviting the Mayor, Mayoresses and civic leaders of all four boroughs, to the number of about 50, to see the film as his guests and naturally the suburban newspapers recorded this fact

The Showman

Maurice Zand, of the Odeon, Burnley, publicised one month's programmes as a group. This is how his vestibule looked during the period.



Organ Exploitation

IN the Showmanship pages mention is frequently made of the value of teamwork in exploitation.

I do not refer so much to the quite normal playing of selections from forthcoming films as to specially devised musical trailers and similar efforts, which a far-sighted manager often leaves to his organist to arrange.

The advantage of such items is that the organist is enabled to show his ingenuity at arranging what is often a little show in itself.

Another important result from the organist's point of view is that specific attention is drawn to him, and that is quite useful, especially in a kinema where the audience tends to take him for granted as just a part of the theatre's service. And there are many audiences like that.

☆

MANY managers make a point of consulting their organists on exploitation matters: in other cases it may be necessary for the organist to make the first move by suggesting a "theme" for a forthcoming film.

This is a line of country not as extensively explored by organists as it might be. For the small amount of extra work normally involved the advantages are undoubted. And the ultimate result from the organist's point of view is increased prestige and popularity with the patrons of the kinema.

MUSICAL SUGGESTIONS FOR OCTOBER 29 RELEASES

PERFECT STRANGERS (M-G-M)

CERT. A. Length 9,224 ft. Reviewed in KINE. September 6, 1945.
STARS.—Robert Donat and Deborah Kerr.
ATMOSPHERE.—Sentimental comedy-drama, telling how a methodical clerk and his wife find their real selves while serving as sailor and Wren in the war.
ORGAN.—"Man I Love" (Gershwin). (Chappell).
NON-SYNC. —As organ, on Columbia D.B 2182.

DEAD OF NIGHT (Eagle-Lion)

CERT. A. Length 9,401 ft. Reviewed in KINE. September 6, 1945.
STARS.—Mervyn Johns and Michael Redgrave.
ATMOSPHERE.—Novel comedy-melodrama, in which six completely different stories, from the comic to the macabre, are welded into an absorbing entertainment.
ORGAN.—"Egmont" Overture (Beethoven). (Use Benjamin Lyra Edition, P.C. part).
NON-SYNC.—As organ, on H.M.V. D.B. 5705.

CAPTAIN EDDIE (20th Century-Fox)

CERT. U. Length 9,675 ft. Reg. No. F.8425. Reviewed in KINE. July 26, 1945.
STARS.—Fred MacMurray and Lynn Bari.
ATMOSPHERE.—Elaborately staged comedy-melodrama, illustrating the spectacular career of Eddie Rickenbacker.
ORGAN.—Second Entr'acte from "Nero" (S. Coleridge-Taylor), Novello
NON-SYNC. — "Il Seraglio" Overture (Mozart) on H.M.V. C.2194.

ALASKA (Pathé)

CERT. A. Length 6,862 ft. Reg. No. 8316. Reviewed in KINE. May 31, 1945.
STARS.—Kent Taylor and Margaret Lindsay.
ATMOSPHERE. — Romantic "Gold-rush" melodrama, recounting a prospector's battle of wits and brawn with the cunning leader of a ruthless gang of claim jumpers.
ORGAN.—"The Great Ice-Floe" (Martell), Bosworth.
NON-SYNC.—As organ, on Bosworth's B.C 1008.

DESTINY (G.F.D.)

CERT. A. Length 5,822 ft. Reviewed in KINE. August 16, 1945.
STARS.—Gloria Jean and Alan Curtis
ATMOSPHERE. — Rose-coloured romantic melodrama describing how a fugitive from justice is rehabilitated through faith and courage of a blind girl.
ORGAN.—Waltz. "Destiny" (Barnes).
NON-SYNC.—As organ, on H.M.V. B.8946.

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London Trade Show Diary

FILMS TO BE SHOWN BETWEEN THURS., OCT. 4, AND WED., OCT. 10

Friday

The House on 92nd Street
(20th-Fox)

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: William Eythe, Lloyd Nolan, Signe Hasso, Leo G. Carroll, and Gene Lockhart. **Director:** Henry Hathaway.

This timely 20th-Fox film is the true life drama of the F.B.I. and its crusade against enemy agents in safeguarding the secret developments of the atomic bomb.

How the achievements of British and U.S. scientists won the battle of the laboratories is now well known. The unceasing task of keeping secret the discoveries of these scientists from enemy agents was entrusted to the F.B.I., and J. Edgar Hoover granted permission to 20th-Fox to make a full-length feature film about his men's activities.

It is the first time for over ten years that an entire feature picture has been made in New York—but its background had to be authentic.

The story was taken from the files of the F.B.I. months before the world had any idea of the development of the atomic bomb, and the picture takes its title from the address which was the headquarters of Nazi agents in America.

It is known now that Germany was advanced in the application of atomic energy to encompass world conquest. How specially trained Nazis from the German espionage school at Hamburg were sent to the U.S. is shown, together with the way in which their activities were defeated.

Tuesday

China's Little Devils
(Pathe-Monogram)

Studio Number One. 10.45 a.m.
Cast: Harry Carey, Paul Kelly, Ducky L. Louie and Jimmy Dodd. **Director:** Monta Bell.

This is a film about the Chino-Japanese war that is not in any sense a wholly war film; it is, rather, an original story of a human aspect of the long conflict between the two nations of the Far East.

It shows how a gang of young Chinese boys, led by one Little Butch, carry out marauding expeditions against the Japanese.

Harry Carey plays the rôle of the American missionary, who, however much he dislikes the Japanese, cannot reconcile himself to the fact that the Chinese boys are risking their lives, and they are virtually under his care, and Paul Kelly is the U.S. airman who adopted Butch in the days before the U.S. entry into the war.

Fashion Model
(Pathe-Monogram)

G.B. Theatre. 2.30 p.m.
Cast: Robert Lowery, Marjorie Weaver, Tim Ryan, Lorna Gray, Dorothy Christy and Sally Yarnell. **Director:** William Beaudine.

Here is a light-hearted comedy-thriller which introduces a new team Robert Lowery and Marjorie Weaver, supported by Tim Ryan.

This is the story of murders at a fashionable gown shop, where Lowery and Marjorie Weaver are employed, and by coincidence the pair always seem to be the only people on the scene when the murders take place.

Thus Detective Tim Ryan feels justified in arresting them on suspicion.

There follows a series of amusing incidents; more murders are committed before the surprise ending.

Journey Together
(RKO-Radio)

Rialto Cinema, Coventry St. 10.30 a.m.
Cast: Richard Attenborough, Jack Watling, David Tomlinson, Sid Rider, Stuart Latham, Hugh Wakefield, Bromley Challenor, Z. Perzanowski and Edward G. Robinson.

This tale is set against a background of R.A.F. Training Command. It is a human story of two cadets, both of whom become pilots.

Although drawn from different walks of life they are good friends.

Produced by the R.A.F. Film Unit, the new feature has Richard Attenborough and Jack Watling as the two cadets, with Edward G. Robinson as a U.S. flying instructor.

Attenborough, playing a Cockney youth, is good at his studies, but finds himself a failure through lack of confidence in landing a plane.

Wednesday

State Fair
(20th-Fox)

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Jeanne Crain, Dana Andrews, Dick Haymes and Vivian Blaine. **Director:** Walter Lang.

One of the biggest Technicolor musicals of the year, "State Fair" is set against the backgrounds of one of America's traditional institutions.

This human story is filled with romance and music by Rodgers and Hammerstein.

All the carnival spirit of the fairground with its merry-go-round, roller coaster, chair-o-plane, and side-shows and open-air dance-hall, is included in the story.

The film is about a farm family who compete for honours at the fair. Jeanne Crain and Dick Haymes appear as the son and daughter who find opportunities for romance. Dana Andrews is a reporter covering the event for his paper, and Vivian Blaine, a dance orchestra singer.

Our Vines Have Tender Grapes
(M-G-M)

Own Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Edward G. Robinson, Margaret O'Brien, Jackie Jenkins, James Craig and Agnes Moorehead. **Director:** Roy Rowland.

Edward G. Robinson and Margaret O'Brien are united in M-G-M's "Our Vines Have Tender Grapes," which is a warm and human story.

Robinson's rôle of an unemotional farmer is completely unlike his tough gangsters of the past, or the more recent "Double Indemnity."

Margaret is seen as a country child, about whom the story revolves. She recently had top rôles in "Music for Millions" and "Meet Me in St. Louis."

Jackie Jenkins is cast as Margaret's cousin, and Frances Gifford plays a small town school teacher.

Agnes Moorehead, since being signed to an M-G-M contract, has been one of the studio's busiest actresses.

Roy Rowland directed Margaret O'Brien in "Lost Angel."

Forthcoming Attractions

THESE films will be trade shown on Thursday, October 11, and Friday, October 12. Synopses will appear in next week's issue of the KINE.:

THURSDAY, OCTOBER 11, **Dangerous Partners** (M-G-M), at 10.30 a.m. and 2.30 p.m. in the private theatre. **Crime Incorporated** (Pathe) at 10.45 a.m. in Studio One. **Kid Sister** (Pathe) at 2.30 p.m. in the G.-B. private theatre.

FRIDAY, OCTOBER 12, **Docks of New York** (Pathe) at 10.45 a.m. in Studio One. **Law Men** (Pathe) at 2.30 p.m. in the G.-B. private theatre.

You Can See Her on Wednesday

Jeanne Crain is featured in STATE FAIR (20th-Fox), which will be trade shown on Wednesday, and (left) Irene Dunne, Loren Tindall and Jeff Donnell as they appear in OVER 21 (Columbia), which will be shown at the New Gallery from Sunday onwards

Divorce
(Pathe-Monogram)

Studio One. 10.45 a.m.
Cast: Kay Francis, Bruce Cabot, Helen Mack and Jerome Cowan.

This is the highlight of the Pathé trade show group, being the first of a series of dramas which Kay Francis is making for Monogram, in which she plays the leading rôle and co-produces.

The story is homely, and revolves around the return to her home town of a divorced local woman, who meets her childhood sweetheart, played by Bruce Cabot, who is now married and has two very attractive children.

How the woman nearly wrecks this happy home and ruins four lives is told in straightforward and topical style.

There is comedy blended with the drama, and Kay Francis, as well-dressed as ever, proves that she is still a polished actress with an appeal that absence from the screen has not dulled.

'Cisco Kid Returns
(Pathe-Monogram)

G.B. Theatre. 2.30 p.m.
Cast: Duncan Renaldo, Martin Garralaga, Cecilia Callejo and Roger Pryor. **Director:** John P. McCarthy.

Latest star to take on the rôle of the 'Cisco Kid, the screen Robin Hood, whose adventures make fast-moving outdoor pictures, is Duncan Renaldo, whose characterisation of this film hero makes this Monogram picture good quality.

The plot shows the Kid and his henchman, Pancho, involved in the murder of a rancher whose death has been planned by a city crook who is trying to obtain control of the dead man's estate.

The police suspect the 'Cisco Kid, and he has to do some quick thinking and hard riding before the crooks are brought to justice.

N

TWO PAGES ABOUT PEOPLE

He Showed Films to U.S. Army : New Publicity Appointment in Dublin : Salesman is Demobbed : Returned P.O.W.s

FROM his wartime job of showing films to thousands of wounded in American Expeditionary Force Hospitals in all parts of the country, **Archibald F. Wood** has returned to take over the managership of the Kosmos kinema, Tunbridge Wells.

A bachelor, Wood is a keen amateur artist and has exhibited some fine oil paintings at the Tunbridge Wells Art Club. He once carried out a colour scheme for his own kinema and executed it himself when labour was almost unobtainable.

☆

George Morrish, formerly manager of the Odeon, Bath, and previously of the Beau Nash, Westgate Street, another picture house, is making good progress after a recent operation in a private hospital. He is now manager of a Bath greengrocers.

☆

Managed for 18 Years in Leicester

PHILIP GORTON, who gave up his post as manager at the Leicester City Cinema in May owing to illness, died at his home, 19, Lower Hastings Street, Leicester, on Saturday, September 15.

It was just after the last war that he joined the Birmingham Scala Theatre management, and transferred to the Leicester Picture House 18 years ago, and later transferred to the City Cinema, where he has been in management for the past ten years.

Gorton was a very popular manager in Leicester, and did good work for the C.E.A. Leicester branch, for some years acting as treasurer. He leaves a widow, a son and a daughter. He was 44.

Michael Redgrave as he appears in Eagle-Lion's DEAD OF NIGHT, Michael Balcon's production, now playing to large audiences at the Gaumont, Haymarket

☆

Stephen Venner, who has been manager of the Palace, Rochdale, for the past seven years, has left to take over the managership of the Cinema Royal, Halifax, also owned by the Northern Theatres Company, Ltd. His successor at the Palace will be **Alfred Wilson**, of Blackburn, who has just been demobilised from the Forces.

☆

On medical advice **G. K. Allerton** has resigned the position of western theatre controller for Odeon, which he has held for the past four years. Before taking up the appointment of theatre controller he was area administrator operating from Torquay.

His doctor has ordered him a complete rest before resuming any further activities.

☆

Publicity Appointment in Dublin

JACK CRUISE, publicity and assistant house manager at the Theatre Royal, Dublin, is leaving at the end of the month to take over the publicity work for the Capitol where he will also combine the duties of associate producer with **Peter Farrell**. He is a very busy man, but always finds that spare moment to give to his numerous clients—and speaking from experience he never keeps anyone waiting.

Before drifting into the production and publicity side of entertainment, Mr. Cruise starred in Panto with touring companies in Ireland. He was a comedian—and a good one, too.

When John Lyons, who was publicity manager at the Theatre Royal, went over to M-G-M in February Jack Cruise took over his job.

P. Farrell, production manager of the Capitol Theatre, will act as chairman for the committee, and Mr. Cruise will be honorary secretary. Other members of the committee are **Martin Crosby**, Irish tenor, and **Roy Croft**, comedian.

☆

C. Harrison, manager of the Carlton Kinema, Westbury-on-Trym, Bristol, has returned from war service and is now in charge of the theatre again. He has served in the Royal Navy right from the outbreak of war.

☆

H. R. Gurney, manager of the Gaumont Palace, Wallasey, has just suffered bereavement by the death of his wife. He has received a message of condolence from the North Western branch C.E.A.

☆

Frank Pearson Sunderland, manager of the Gaiety, Birmingham, since June, 1942, and prior to that in charge of the Palladium, Hockley, has resigned. His successor is Albert Clarence Johnson, who for the past two years has been relief manager at the Piccadilly, Moseley Road.

☆

T. McInerney, who for the last two years has been house manager at the Odeon, Bristol, has gone to Exeter where he will take over the management of the Odeon Theatre in that city. Previous to his appointment at the Bristol Odeon he was for some six months assistant manager at the Ambassador, Bedminster, Bristol.

Before leaving Bristol Mr. McInerney received a parting gift from the staff of the theatre in the form of a brief case, the presentation being made by J. Cottle, chief operator, who, on behalf of the staff, wished him the best of luck.

Evelyn Dall meets James Bennett, manager of the Gaumont Casino, Liverpool, after a special charity show, and (left) Susanna Foster greets Franchot Tone, a scene from Universal's THAT NIGHT WITH YOU (G.F.D.), which will be Trade shown shortly

Personal Appearance

The Rothbury, Portslade—just west of Brighton—with its cafe and reception rooms, plays a prominent part in the civic life of this urban district. People of all shades of political thought, traders' organisations, religious societies and countless brides-to-be hire the Rothbury lounge for meetings, celebrations and receptions. Needless to say, Manager **E. Thompson** is a very busy man and quite a prominent local figure. Unfortunately at the moment he is suffering from phlebitis—but is still getting about.

☆

The wedding took place at St. Saviour Church, Burnley, of **James Bullock**, Cronkshaw Street, Burnley, and **Miss Lilian Read**, 50, Emily Street, Burnley. Among the wedding gifts was a tea service and a cheque from the Empire Cinema, where the bridegroom is employed.

☆

Clay Pigeon Days are Over

Jimmy Mawdsley's (ex-film salesman, Columbia, Manchester) days as clay pigeon instructor attached to an R.A.F. wing have come to an end. He sends an interesting letter to the KINE., in which he says he expects "to be free to breathe again and to think and speak for himself some time in October." He writes :—

"At the moment I am in charge of 62 Italian co-operators. They have a wonderful technique of leaning on a shovel when you put them to work. It's a damn good job we make strong shovels in this country, otherwise they would fall and break their necks."

THESE MEN ARE HOME FROM BURMA

SIG. KENNETH TAYLOR, released from a Jap prison camp, now in Australia, was formerly assistant manager at Odeon, Cleveleys, and later manager at the Odeon, Hinckley. He is the son of Major Taylor, of Norcliffe Road, Norbreck, Blackpool.

☆

Another released prisoner is **Gnr. J. P. Humphreys, R.A.** (25), now in India, who was an operator at a London kinema.

☆

Two former managers on the Midland A.B.C. Circuit are now home on leave after spells of overseas service.

On sick-leave from Burma, Flying Officer **Lee-Morgan** had charge of the Tower, West Bromwich, before joining the R.A.F. He began his kinema career as house manager at the Forum, New Street, and after a period as manager of the Alhambra, Moseley Road, was promoted to the Tower, West Bromwich.

While in Burma, F/O. **Lee-Morgan** had charge of kinema entertainment. **Sergeant Henry L. Romback** also received a hearty welcome from his many friends on his return from service in India. Manager of the Piccadilly, Sparkbrook, until late in 1940, he was before that in charge of publicity for A.B.C. locally.

☆

The Brighton novelist **D. L. Murray** (of "Regency" fame) has written the Two Cities script of the life of C. B. Cochran. "Cocky" was born at Lindfield, Sussex, and Murray has included this rural spot in his script.

☆

Herbert Harley, Nelson, Lancs, kinema proprietor, who was suddenly ill a fortnight ago, is improving in health, but it will be some time before he is able to resume business.

☆

Returned After Six Years in R.A.F.

FREDERICK STUDD has just returned to the film business after six years in the R.A.F., and has taken the job of licensee and manager of the Savoy, Kettering, one of the Clifton group. Studd, who has been 25 years in the industry, was associated with Clifton Cinemas in the past.

☆

F. Knowles, formerly assistant manager of the Imperial, Brighton, is now manager of the Sports Stadium Ice Rink, Brighton.

☆

Harry Gordon has been shooting at Southport a film of an American's experiences in England, tentatively titled "A Yank Says Goodbye." The players are mainly American Army personnel, the "star" being Staff Sgt. Bill Swire, who was wounded at Metz, captured and later escaped. Full co-operation is being received from the American Army authorities. Gordon, who until recently served in the Merchant Navy, is producing and directing this, his third film.

☆

Looking Forward to His Demob.

LIEUT. T. GRAHAM SALMON, secretary of the Edinburgh C.E.A., was present at the meeting of the Scottish Branch in Edinburgh last week. Lieut. Salmon has just been appointed to a staff job with the Scottish Command in Edinburgh. He expects to be demobilised about February after five years' service.

☆

C. L. Norley, who has been manager of the Hippodrome, Huntingdon, for the past twelve years and a member of the entertainment world for forty years, has just retired. Norley has managed kinemas in Gt. Yarmouth, Ipswich, Norwich, Chelmsford and Maidstone. He is being succeeded at Huntingdon by his assistant, Mr. Dunn.

☆

James C. Brown, after six years as manager of the Imperial, Hetton, Co. Durham, has left in order to go into a business partnership at Whitley Bay. Before going to the Imperial he was chief operator at the Pavilion, Stanley.

Mr. Brown states that patrons of the Imperial, Hetton (a mining village), like films with music, dancing and adventure. His outstanding box-office successes were "When Irish Eyes are Smiling," "The Sullivans," "Moon Over Miami."

☆

AFTER serving four years in the Royal Marines, **E. V. Appleyard** has returned as manager of the Broadway Theatre, Eccles, Lancs, in succession to **C. A. Stoddart. S. Hopkinson** remains at the theatre as assistant manager.

☆

Charles William Batley has taken over from **Ronald Sleet,** who has left A.B.C., at the Regent, Norwich. Mr. Batley has been associated with the circuit for the past two years, having been trained in management at the Regent, Great Yarmouth. He was educated at Gt. Yarmouth and worked for the Yarmouth Corporation as a clerk to the Electricity Department.

☆

Despatch managers **G. H. Rea** (Warner Bros.) and **L. H. Davenhill** (Butchers Films) are to be heartily congratulated upon the success of their efforts on behalf of the Birmingham Film Trade Comforts Fund, of which manager "Vic" Jones (20th-Fox) is chairman. They were the prime movers in arranging the dance which took place at the Market Hotel, Birmingham, on Friday, September 21, in aid of the fund. The event raised £50.

☆

Captain Sydney Vallins, R.A., whose wife and son live at 51, Winton Avenue, Marton, Blackpool, runs a 12-seat private kinema underneath the Gasthaus Traube ("Bunch of Grapes") restaurant, in Bonn, Germany, where local Nazis used to drink their beer and talk.

Capt Vallins is in command of No. 59 Army Kinema Section, which shows films to troops in the Rhineland area controlled by the Guards Division.

RKO HOLDS COCKTAIL PARTY

Charles Koerner, vice-president of RKO-Radio, in charge of production, Phil Reisman, vice-president, in charge of foreign distribution, Bob Wolff, managing director of RKO-Radio, and Sir Randle Holme, chairman of the directors of RKO-Radio, at the cocktail party at Claridges at which leading members of the British industry met Koerner and Reisman.

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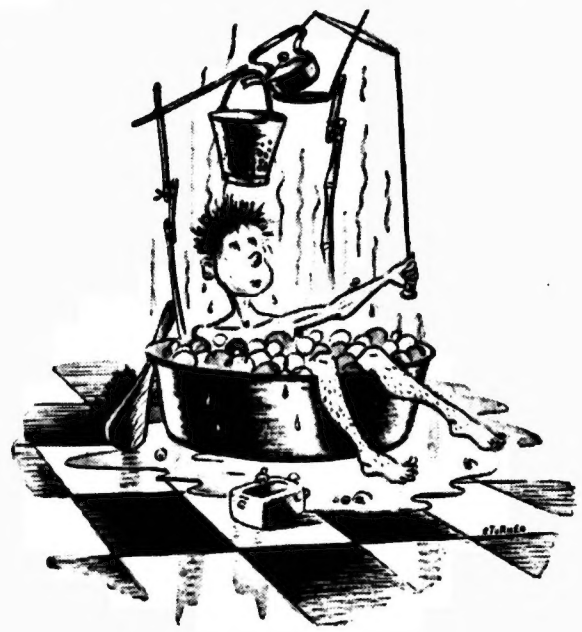

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Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
			LONDON.			
Fri., Oct. 5	10.30 a.m. & 2.30 p.m.	Century Theatre	The House on 92nd Street ...	20th Century-Fox	———	—
Tues., ,, 9	10.30 a.m.	Rialto	Journey Together	RKO-Radio ...	———	—
,, ,, 9	10.45 a.m.	Studio One ...	China's Little Devils	Pathe	———	—
,, ,, 9	2.30 p.m.	G.B. Theatre ...	Fashion Model	Pathe	———	—
Wed., ,, 10	10.30 a.m. & 2.30 p.m.	Century Theatre	State Fair	20th Century-Fox	———	—
,, ,, 10	10.30 a.m. & 2.30 p.m.	Own Theatre ...	Our Vines Have Tender Grapes ...	M-G-M	———	—
,, ,, 10	10.45 a.m.	Studio One ...	Divorce	Pathe	———	—
,, ,, 10	2.30 p.m.	G.B. Theatre ...	The 'Cisco Kid Returns	Pathe	———	—
Thur., ,, 11	10.45 a.m.	Studio One ...	Crime Incorporated	Pathe	———	—
,, ,, 11	2.30 p.m.	G.B. Theatre ...	Kid Sister	Pathe	———	—
Fri., ,, 12	10.45 a.m.	Studio One ...	Docks of New York	Pathe	———	—
,, ,, 12	2.30 p.m.	G.B. Theatre ...	Law Men	Pathe	———	—
			BIRMINGHAM.			
Tues., Oct. 9	10.30 a.m.	Scala	The Wizard of Oz	M-G-M	Judy Garland ...	—
,, ,, 9	10.30 a.m.	Forum	Journey Together	RKO-Radio ...	———	—
			CARDIFF.			
Tues., Oct. 9	10.30 a.m.	Olympia	Journey Together	RKO-Radio ...	———	—
,, ,, 9	10.45 a.m.	Empire	On Stage Everybody	G-F-D	Peggy Ryan	U
Fri., ,, 12	10.45 a.m.	Olympia	The Wizard of Oz	M-G-M	Judy Garland ...	—
			GLASGOW.			
Tues., Oct. 9	11 a.m.	Own Theatre ...	Blood and Sand	20th Century-Fox	Tyrone Power ...	—
,, ,, 9	10.30 a.m.	Regal	Love, Honour and Goodbye ...	British Lion ...	Virginia Bruce ...	A
,, ,, 9	10.30 a.m.	La Scala	Journey Together	RKO-Radio ...	———	—
Fri., ,, 12	10.45 a.m.	Regal	The Wizard of Oz	M-G-M	Judy Garland ...	—
,, ,, 12	11 a.m. & 2.30 p.m. ...	Own Theatre ...	State Fair	20th Century-Fox	———	—
			LEEDS.			
Tues., Oct. 9	10.30 a.m.	Ritz	Journey Together...	RKO-Radio ...	———	—
Wed., ,, 10	10.30 a.m.	Tower	The House on 92nd Street ...	20th Century-Fox	———	—
			LIVERPOOL.			
Tues., Oct. 9	10.30 a.m.	Forum	Journey Together	RKO-Radio ...	———	—
,, ,, 9	10.45 a.m.	Futurist ...	A Thousand and One Nights ...	Columbia	Cornel Wilde	A
,, ,, 9	10.45 a.m.	Scala	On Stage Everybody	G.F.D.	Peggy Ryan	U
Wed., ,, 10	11 a.m.	Own Theatre ...	The House on 92nd Street ...	20th Century-Fox	———	—
Fri., ,, 12	10.45 a.m.	Forum	The Wizard of Oz	M-G-M	Judy Garland ...	—
			MANCHESTER.			
Tues., Oct. 9	10.30 a.m.	Oxford St. ...	Journey Together	RKO-Radio ...	———	—
,, ,, 9	10.45 a.m.	Theatre Royal ...	The House on 92nd Street ...	20th Century-Fox	———	—
Wed., ,, 10	10.45 a.m.	Gaiety	The Wizard of Oz	M-G-M	Judy Garland ...	—
			NEWCASTLE.			
Tues., Oct. 9	10.30 a.m.	Haymarket ...	Journey Together	RKO-Radio ...	———	—
,, ,, 9	10.45 a.m.	Essoldo	Lady On a Train	G.F.D.	Deanna Durbin ...	A
,, ,, 9	10.45 a.m. & 3 p.m....	Own Theatre ...	The House on 92nd Street ...	20th Century-Fox	———	—
Wed., ,, 10	10.30 a.m.	Grainger ...	The Wizard of Oz	M-G-M	Judy Garland ...	U
,, ,, 10	10.30 a.m.	Essoldo	Over 21	Columbia	Irene Dunne	U
Fri., ,, 12	10.30 a.m.	Essoldo	On Stage Everybody	G.F.D.	Peggy Ryan	—
			NOTTINGHAM.			
Tues., Oct. 9	10.30 a.m.	Carlton	The Wizard of Oz	M-G-M	Judy Garland ...	A
,, ,, 9	10.45 a.m.	Scala	Lady On a Train	G.F.D.	Deanna Durbin ...	U
Wed., ,, 10	10.30 a.m.	Elite	Journey Together	RKO-Radio ...	———	—
,, ,, 10	10.45 a.m.	Scala	On Stage Everybody	G.F.D.	Peggy Ryan	—
			SHEFFIELD.			
Tues., Oct. 9	10.30 a.m.	Union St. P.P. ...	Duffy's Tavern	Paramount ...	Ed. Gardner	—
Wed., ,, 10	10.30 a.m.	Cinema House ...	Journey Together	RKO-Radio ...	———	—
,, ,, 10	10.30 a.m.	Union St. P.P. ...	Love Letters	Paramount ...	Jenifer Jones ...	A
Thur., ,, 11	10.30 a.m.	Cinema House ...	The Wizard of Oz	M-G-M	Judy Garland ...	A
,, ,, 11	10.30 a.m.	Union St. P.P. ...	Road to Utopia	Paramount ...	Bing Crosby	A
Fri., ,, 12	10.30 a.m.	Union St. P.P. ...	Lost Week-end	Paramount ...	Ray Milland	A
,, ,, 12	10.45 a.m.	Cinema House ...	A Thousand and One Nights ...	Columbia	Cornel Wilde	A

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